

SEP 11 1950

# SCREENLAND

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June  
Haver,

How To Tell  
You're In Love

By  
Joan Crawford





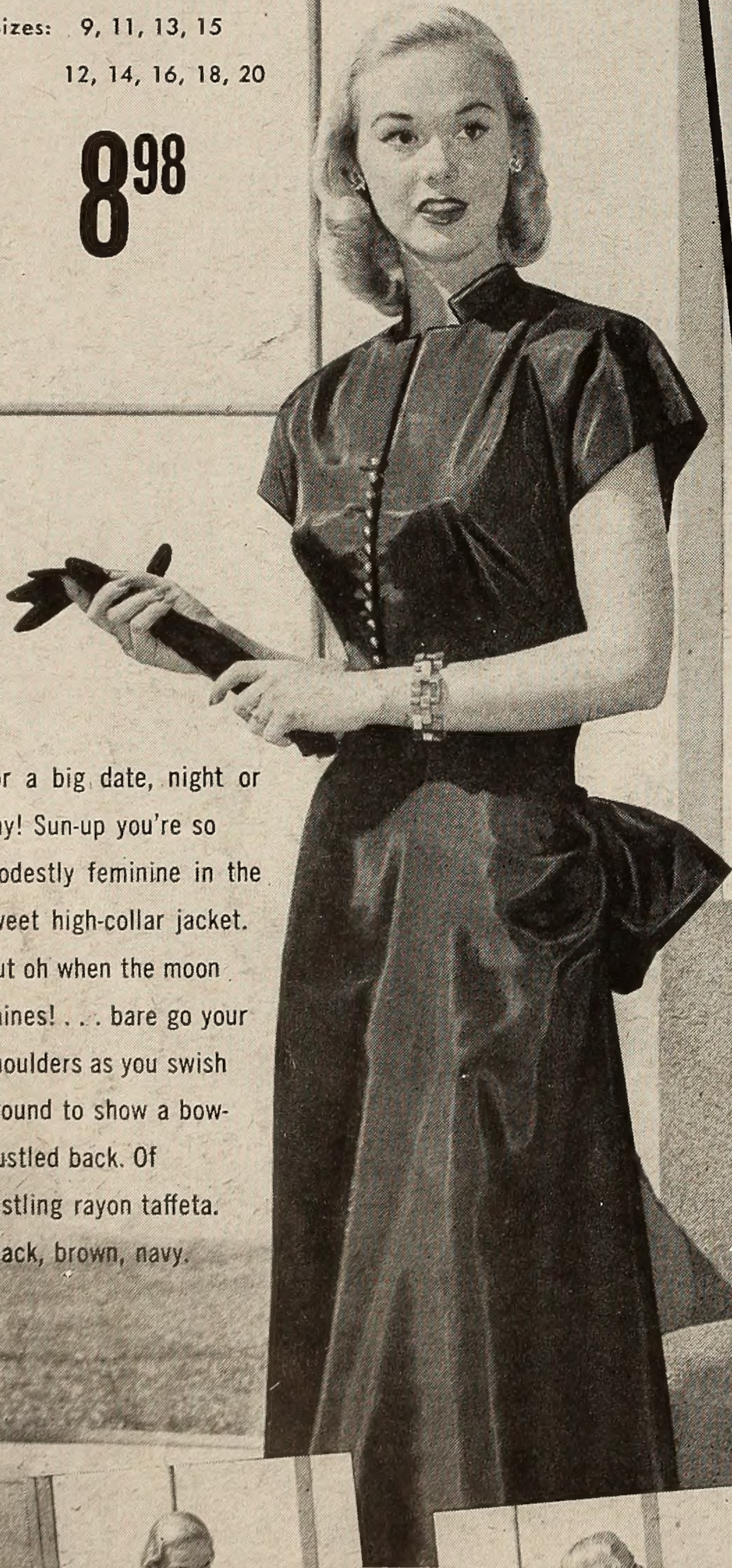
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8<sup>98</sup>

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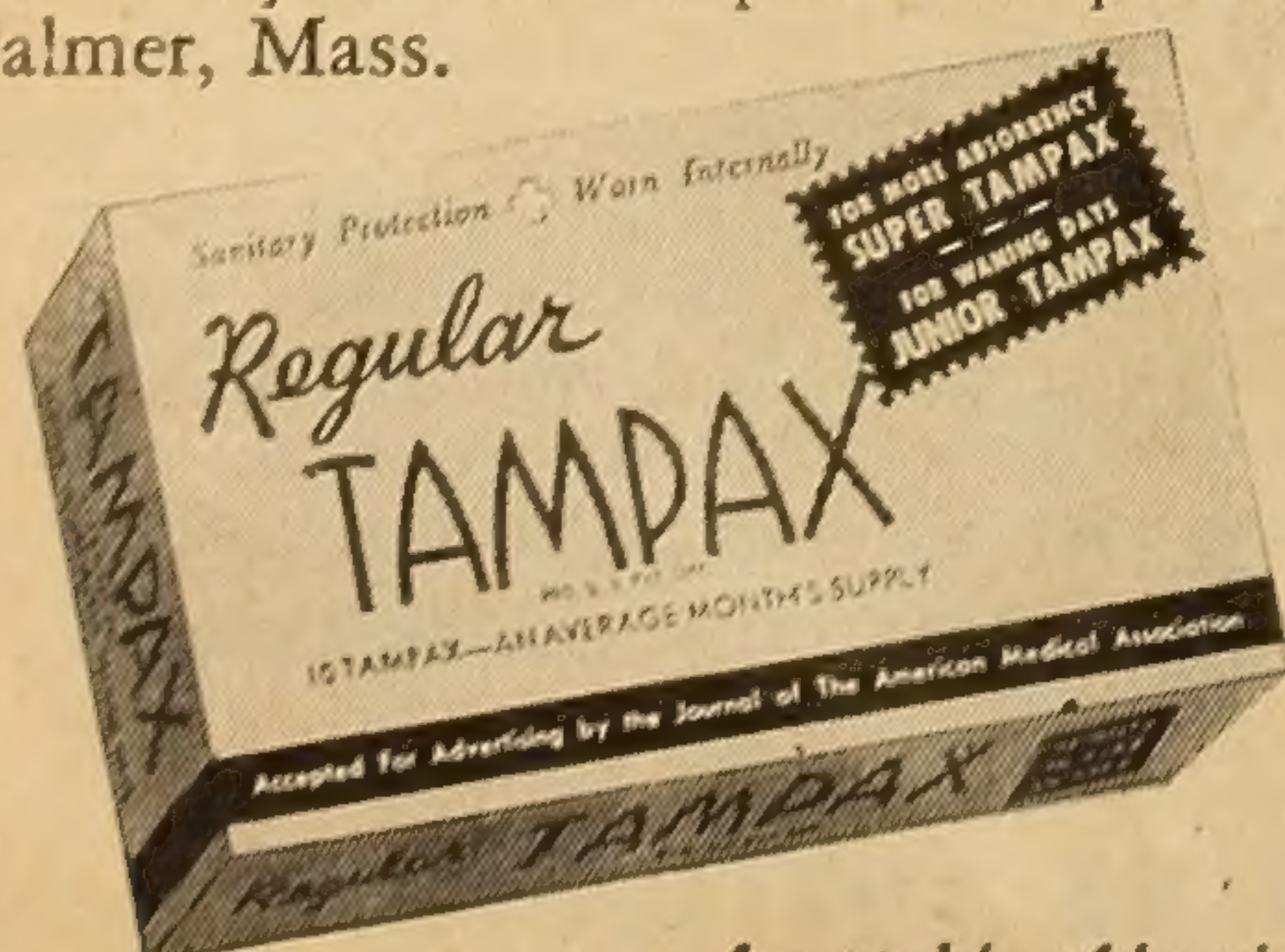


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# SCREENLAND

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ON THE COVER, JUNE HAVER, STARRING IN  
THE 20TH CENTURY-FOX FILM, "I'LL GET BY"

OCTOBER, 1950

VOLUME FIFTY-FOUR  
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The story of Lily James...the girl  
from Kansas...who took New York  
by storm.....became a famous,  
fascinating model and really lived  
A Life Of Her Own.....!



*There were many men  
in her life...but with  
him she knew love—  
and its heartbreak!...*

M-G-M presents  
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TURNER**  
**RAY  
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in  
**"A Life Of  
Her Own"**

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JEAN HAGEN

Written by ISOBEL LENNART  
Directed by GEORGE CUKOR • Produced by VOLDEMAR VETLUGUIN  
A METRO-GOLDWYN-MAYER PICTURE



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## Soft Water Shampooing Even in Hardest Water



"Toni Creme Shampoo won us with its very first performance" say radiant brunet twins Katherine and Kathleene Ring of Chicago. "Our hair was so beautifully soft . . . as if we washed it in rainwater. And that wonderful softness made it much easier to manage."



*Soft-Water Shampooing . . .* that's the magic of Toni Creme Shampoo. Even in the hardest water, you get oceans of creamy lather that rinses away dandruff instantly. Never leaves a dull, soapy film. That's why your hair sparkles with natural highlights. And it's so easy to set and style.

- Leaves your hair gloriously soft, easy to manage
- Helps permanents "take" better, look lovelier longer
- Rinses away dirt and dandruff instantly
- Oceans of creamy-thick lather makes hair sparkle with natural highlights

Enriched with Lanolin



# What Hollywood Itself Is Talking About!

By Lynn Bowers



During the filming of "A Life Of Her Own," Lana Turner visits the soda fountain where she was first discovered by talent scout.

**Q**UITE a novel idea Columbia Studios had when they were prepping the picture version of the hit Broadway show, "Born Yesterday," with Judy Holliday, Broderick Crawford and Bill Holden. Instead of just plain old ordinary methods the cast put on the play, an easy deal for Judy who had only played it something over a thousand performances, for Columbia employees and their friends. This was a bit rough on Brod and Bill who were also learning their lines from the movie script. One night Brod did the whole first act from the movie script instead of the play version, throwing everyone into a tizzy. He also lost fifteen pounds while sweating out this double chore. We hear the experiment was a big success, but can't say from first hand knowledge on account of no mere press or writers were allowed through the sacred portals.

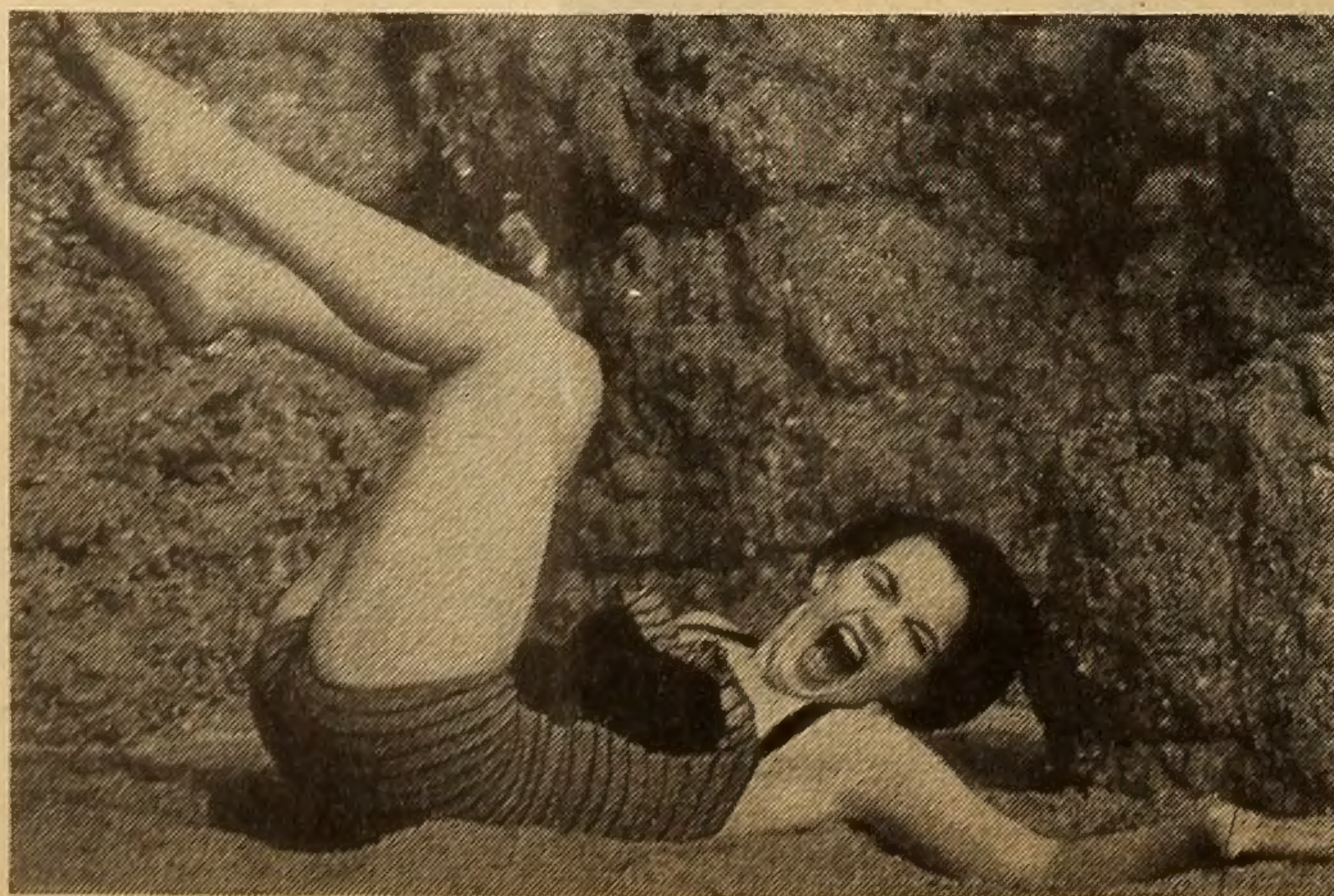
\* \* \*

Judy's got quite a wardrobe for "Born." One outfit designer Jean Louis whipped up for her is a pair of white

sequin pajamas, for standing up in only. The little garment has up to 350,000 sequins (at the last count) all stitched on by hand. Then there's another number, a black dress covered entirely with bugle beads. Sounds noisy, doesn't it?



Ida Lupino with Ward Bond and Robert Ryan who appear with her in RKO's "Mad With Much Heart." Ida's not directing this time, just acting.



Left: Joan Evans, starring in "Our Very Own" and "Edge Of Doom," gets some time off from studio work and spends it having fun at the beach.



# UNION STATION



A Paramount Picture starring

**WILLIAM HOLDEN**

**Nancy Olson**

**Barry Fitzgerald**

with

**LYLE BETTGER**

**JAN STERLING**

Produced by

**JULES SCHERMER • RUDOLPH MATE**

Directed by

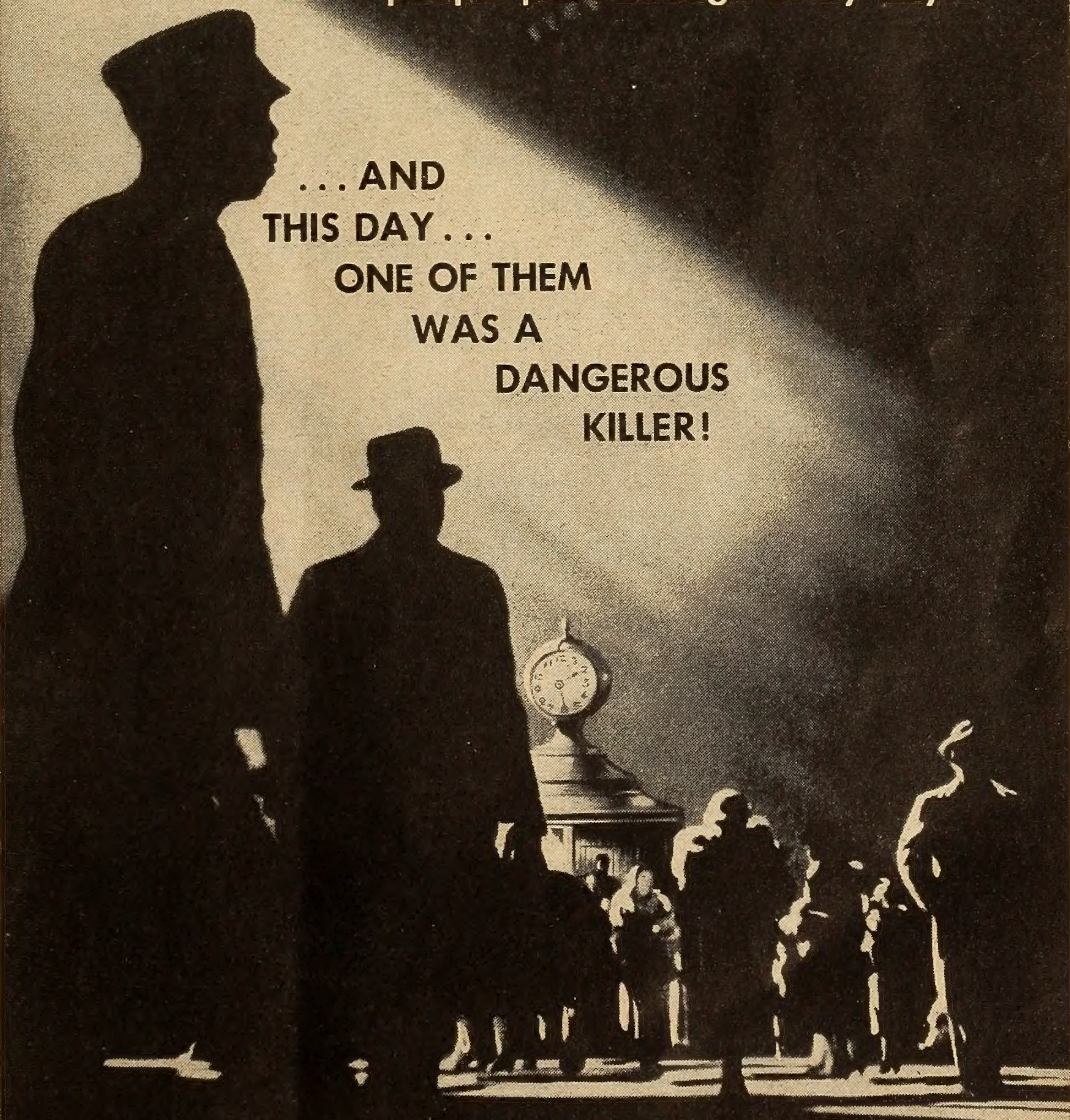
Screenplay by Sydney Boehm

JAN STERLING...  
That Blonde  
Dynamite you  
can't forget!



...Where hundreds of thousands of  
people pass through every day...

... AND  
THIS DAY ...  
ONE OF THEM  
WAS A  
DANGEROUS  
KILLER!



Straight from the pages of the "Saturday Evening Post," and  
best-selling novel, "Nightmare in Manhattan," acclaimed by millions  
of readers ... comes a story of suspense!



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*De Long* bob pins  
stronger grip—won't slip out

You don't need a flair for hair styling  
to set this newest hair fashion. It's  
a breeze with De Long bob pins.

Alluring, natural curls last longer,  
for De Long's grip holds hair tighter.  
Take the blue De Long card home today.

**How to set the "U" Bob**—styled by Mr. Larry,  
eminent New York hairdresser...



Set top hair in two rows, turning  
first row toward face, next row  
away from face. (Work with  
even strands.) Pin two vertical  
rows at left temple, the first row  
toward face, second away.  
Make circlets across the back to  
right ear, in two clockwise rows.  
Do right temple like left. To  
comb out—brush hair up briskly,  
then down into a soft halo.



You're always "set" with De Long Hair Pins •  
Curl Setting Pins • Safety Pins • Hooks and Eyes •  
Snaps • Pins • Hook and Eye Tapes • Sanitary Belts



Jane Powell, hubby Geary Steffen, Betty  
Lynn, Brett King at Deauville Beach Club.

Below: Bud Abbott and Lou Costello clown  
as they sail on Queen Mary for vacation.

Bill, Judy, and Brod had a ball in Wash-  
ington, being photographed in front of all  
the capital's historical spots—this for at-  
mosphere in the picture. All three had  
visited there before but had whirled so on  
the Washington merry-go-round that they'd  
never had a chance to go sightseeing.

\* \* \*

King Clark Gable was sans shave-and-  
a-haircut for quite a spell before "Across  
The Wide Missouri" started filming in  
the wilds of Montana. You'll see that  
man with a nature-boy hairdo and beard  
in the first scenes and you'll also hear  
him sing. But Mr. G. doesn't wear the  
hair mattress all through the picture.  
He polices himself up when he meets  
the Indian maiden with whom he falls  
in love.

\* \* \*

John Derek, who loathes the tag  
"pretty boy" as intensely as Bob Taylor  
used to, won't have to worry about that  
monicker in "The Hero." He's a rugged  
football player in this one and actually  
had to learn all the tricks. This cost him  
a black eye, skinned shin, and pulled  
muscles. He got rid of his long, roman-  
tic locks—traded for a crew cut. All  
this makes him very happy—except that  
he gets to see his young son only about  
once a week. The youngster, by the  
way, is all better from that second op-  
eration he had.

\* \* \*

Swimming Pool Scoops: Van and Evie

Lex (Tarzan) Barker dining with Anne Jef-  
freys, "Kiss Me Kate" star, at the Stork.



Johnson have moved their three kids into  
a house in Bevhills, sans swimming pool  
and tennis court. Esther Williams is hav-  
ing three pools at her new house—a big  
one for her private mermaiding, a small  
one for young Benjie, and a wading pool  
for the new youngster. Ruth Roman set-  
tled for a modest number—one pool—at  
her new house. The Roman gal wasn't be-  
hind the door when the brains were passed

Alex Runciman with Marie Windsor at Deau-  
ville Beach Club. They're steady twosome.







**H**ere are three girls who never met before. They are brought together by a strange quirk of fate. Each in her past hid the one reckless mis-step that seals a girl's reputation. Here in one of the most heart-arresting pictures in the long history of Warner Bros. are three girls whose pasts cannot be judged until you know their

# Three Secrets

STARRING ELEANOR

PARKER

PATRICIA

NEAL

RUTH


ROMAN

The girl of **CAGED**

The girl of **THE BREAKING POINT**

The girl of **COLT 45**

WITH FRANK LOVEJOY • LEIF ERICKSON • WRITTEN BY MARTIN RACKIN AND GINA KAUS • DIRECTED BY ROBERT WISE

PRODUCED BY MILTON SPERLING • UNITED STATES PICTURES PROD • WARNER BROS. 



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YOUR  
CURLS  
A



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## CALO CURL CLIPS

### CALO

#### "Smarties"

#### CURL CLIPS

—all *aluminum*—will not snag your hair, will not streak or mark your hair.

8 for 25¢



### CALO

#### Plastic

#### CURL CLIPS

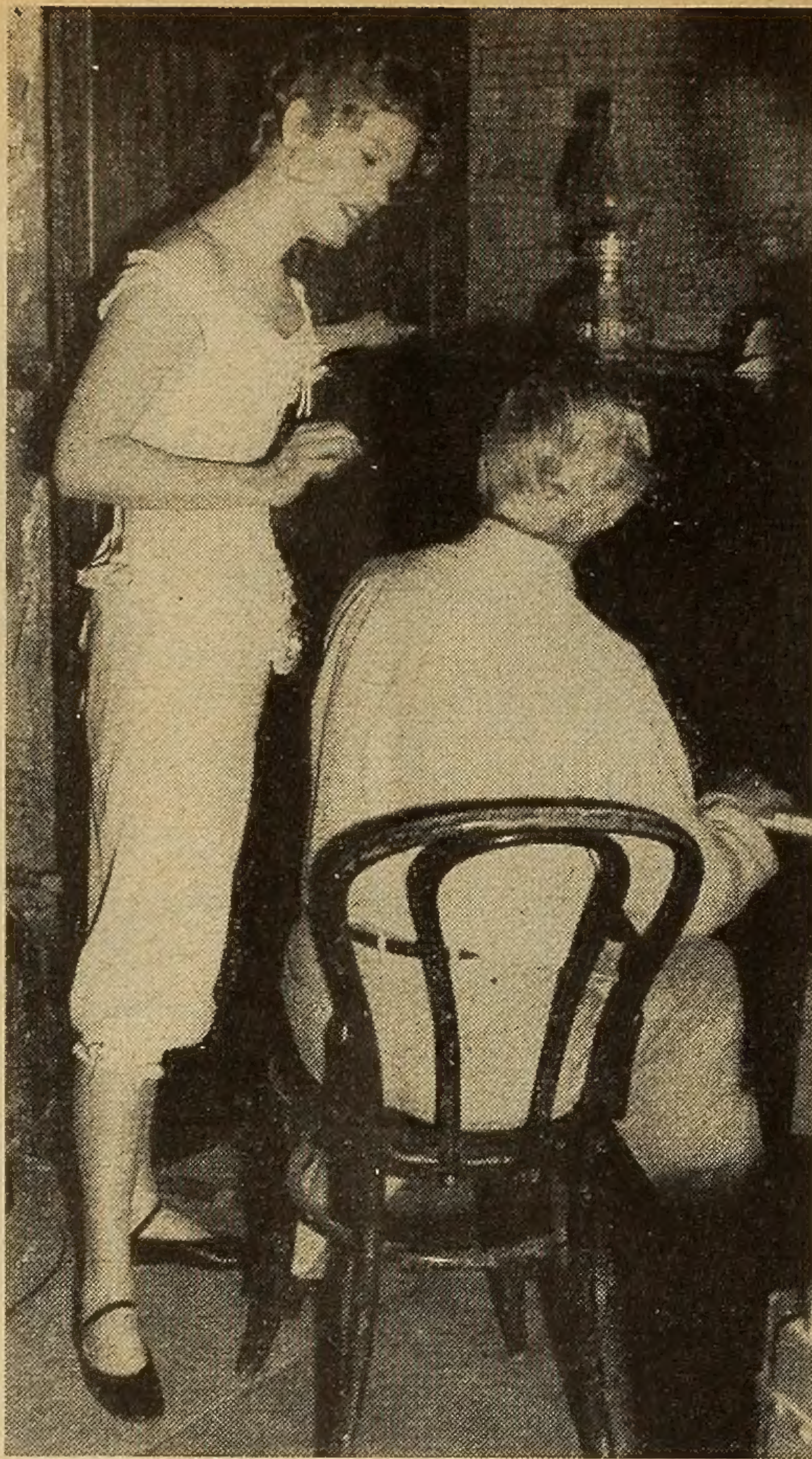
—in crystal, shell or ivory—with the same safe features as the "SMARTIES"—but in plastic.

10 for 25¢



CALO CURL CLIPS glide easily into your hair, and hold any size curl securely—no shifting or creeping. They are so comfortable you can sleep on them!

**Calo Co., Massapequa, L. I.**



around—she invites her beaux over and lets them paint fences, mow the lawn, and do any other odd chores. By the time they're through with the manual labor they're too tired to take her out, so everybody wins.

\* \* \*

That fascinating man, Ezio Pinza, is back in the Hollywoods from New York's "South Pacific" and no actor has stirred up such a storm of interest since, say, Montgomery Clift. Mr. Pinza got settled in a house in Bel Air, but his home life is quite a saga. Just before he signed with MGM, he'd sold his home in Rye, New York, was presented to a cancer research organization a few days before he trekked West. He and Lana Turner should make a sizzling twosome in their picture, "Mr. Imperium."



Ann Rutherford at Ciro's with A. C. Lyles. Ann is now appearing in "The Camera Man."

Doughnuts and coffee for Eddie Bracken and Gloria De Haven during MGM's "Summer Stock."

Alexis Smith, in old-fashioned undies, is nonchalant between scenes of "Wyoming Mail."

Tony Martin and his wife, Cyd Charisse, who's expecting, at "Three Secrets" preem.



The usual routine with most of the film colony is always to have a big, fancy outdoor barbecue. Well, Doris Day's different. She's had a bulldozer romping through her backyard tearing a barbecue out to make room for a volley ball court. Doris' young son, Terry, is driving her slightly nuts by singing hymns off-key. He also has taken up shoeshining in the neighborhood to earn enough money for a present for Marty Melcher, his mother's new heart interest. Terry scrounges his crew haircut at Warner Bros., right along with Gordon MacRae, Gene Nelson and the other guys who are in "The West Point Story."

\* \* \*

Sarah Churchill and her husband, Tony Beauchamp, who is a photographer and handsome enough to be an actor, took a quick trip to England before she started work in MGM's "Royal Wedding." Object of the trip was to introduce Tony to her family. Her father is quite a well-known gentleman named Winston Churchill.

\* \* \*

June Allyson received a gift from one of her fans just a few days after it was announced she was expecting. The baby present was a pink hand-knit sweater with a Peter Pan collar, which pleased June because she wears nothing but Peter Pan collars herself.

\* \* \*

Jimmy Stewart up and rented a beach house in the Malibu film colony for (Please turn to page 16)

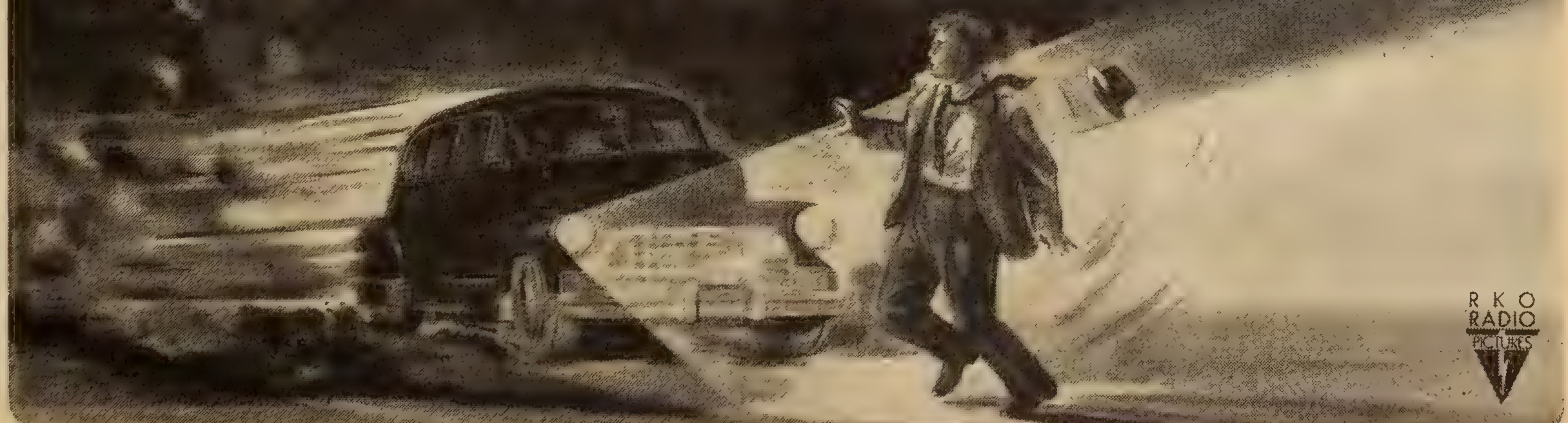




The Stars of  
"The 3<sup>rd</sup> Man"  
in a *NEW*  
exciting adventure!

*She* surrendered herself to him  
...and then his dark past rolled in  
like a black fog!

JOSEPH  
COTTEN *and* VALLI  
*in*  
*WALK SOFTLY, STRANGER*



with **SPRING BYINGTON • PAUL STEWART •** A **DORE SCHARY** Presentation  
Produced by **ROBERT SPARKS** • Directed by **ROBERT STEVENSON** • Screen Play by **FRANK FENTON**





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keeps you  
kissable

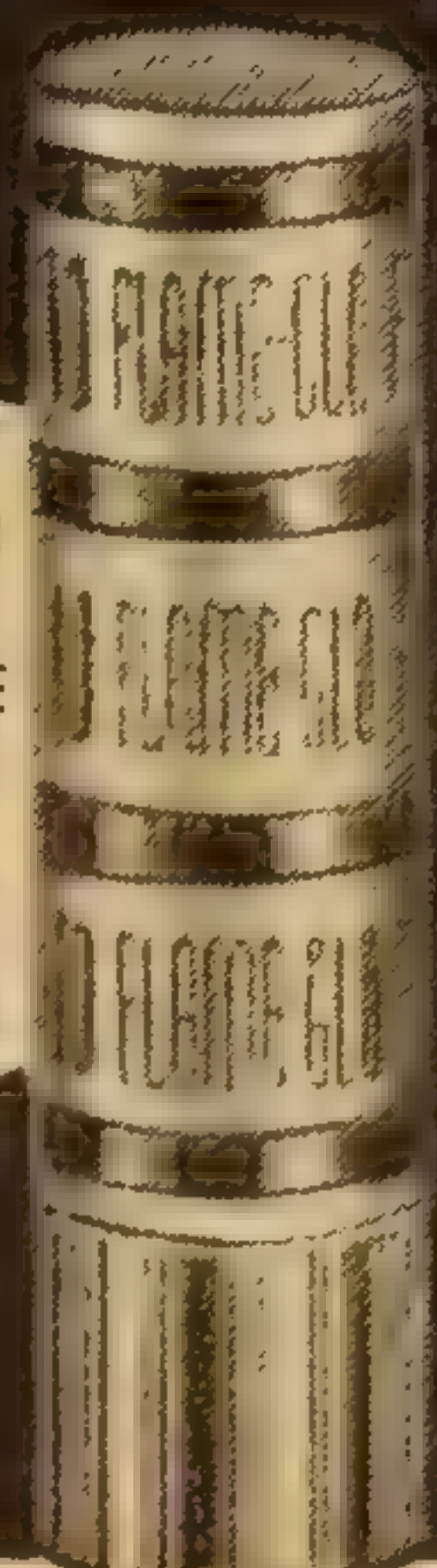
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IN STREAMLINED  
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now with  
**FASTENOL**  
for long-lasting  
color brilliance

Flame-Glo Longfella keeps you kissable for hours longer, with no fear of smudges, smears or blurry edges. What's more, it's longer, stronger and better balanced than any lipstick you've ever used! In a dozen flattering, seductive fashion shades, only 39¢. Also in regular 49¢, 25¢ & 10¢ sizes, with matching rouge 25¢.

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# Your guide to CURRENT FILMS

By  
Rahna Maughan



Thespian Bob Hope is forced to become a butler, but wins Lucille Ball in "Fancy Pants."

## Fancy Pants

(Technicolor)  
Paramount

**I**T COULDN'T and it shouldn't happen to anyone else but Mr. Robert Hope, and whaddayah know—it does! Bob, a bankrupt American actor, is hired by a Britisher to impersonate a

butler. The object is to impress nouveau riche Lea Penman and her daughter, Lucille Ball. The fortune-hunter doesn't get mama into as much a tizz as Bob does. She wants him to butle for the family in Big Squaw, N.M. It's the only way Bob can get back to America, so he starches his upper lip, and it's Westward Ho-Ho! In Big Squaw, before he has a chance to be a butler, word gets around that he's an Earl—yoicks, gad-zooks! The resulting predicaments are some of the funniest Bob has ever gone through. Side-splitting comedy with a sprinkling of cute songs, it's everything, and even more, than expected.

## No Way Out

20th Century-Fox

**F**OR sheer unwatered viciousness and blinding hatred, nothing can surpass this latest ripping away of the remaining shrouds which cloak racial prejudice. A Negro doctor, Sidney Poitier, serving his residency in a city hospital, is on duty in the criminal ward when two gunmen are brought in. Brothers, both are suffering from leg wounds inflicted by the arresting officer. However, upon examining the younger brother, Poitier

Fred Astaire longs to be a magician, despite skeptic Vera-Ellen, in "Three Little Words," and he winds up being a famed songwriter in this film life of the team of Kalmar and Ruby.





# HUNTED! HAUNTED! HOUNDED!

*The UNKNOWN, the UNSEEN, HAUNTED his footsteps... PERILED his life ...  
DARED him to expose them!*



STARRING

**JOHN BARRYMORE, JR.**

in

# HIGH LONESOME

*Color by Technicolor*

COSTARRING

**CHILL WILLS** JOHN ARCHER • LOIS BUTLER • KRISTINE MILLER  
WRITTEN AND DIRECTED BY ALAN LE MAY • PRODUCED BY GEORGE TEMPLETON • A LE MAY-TEMPLETON PICTURE





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Stop dreaming away weeks, months, years wishing you could do something about your complexion. Balance your beauty diet with Orjene's VIT-A-CREAM. You'll be pleased with the new loveliness of your complexion especially when compliments start coming your way.

## VIT-A-CREAM



**FREE TRIAL!** Try the new miracle working VIT-A-CREAM (Four Purpose) for 7 days and judge for yourself. Unless you are satisfied with VIT-A-CREAM's beneficial effect on your skin, return the partly used jar and your money will be refunded.

First prize GOLD MEDAL awarded by the Society of International Sciences, France, for Quality, Purity and Effectiveness.

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(If remittance accompanies order, we will pay all delivery charges.)

Please send me—Money Back Guaranteed

☐ 4 oz. jar of VIT-A-CREAM \$1.50

Federal Tax to be paid by Orjene Co.

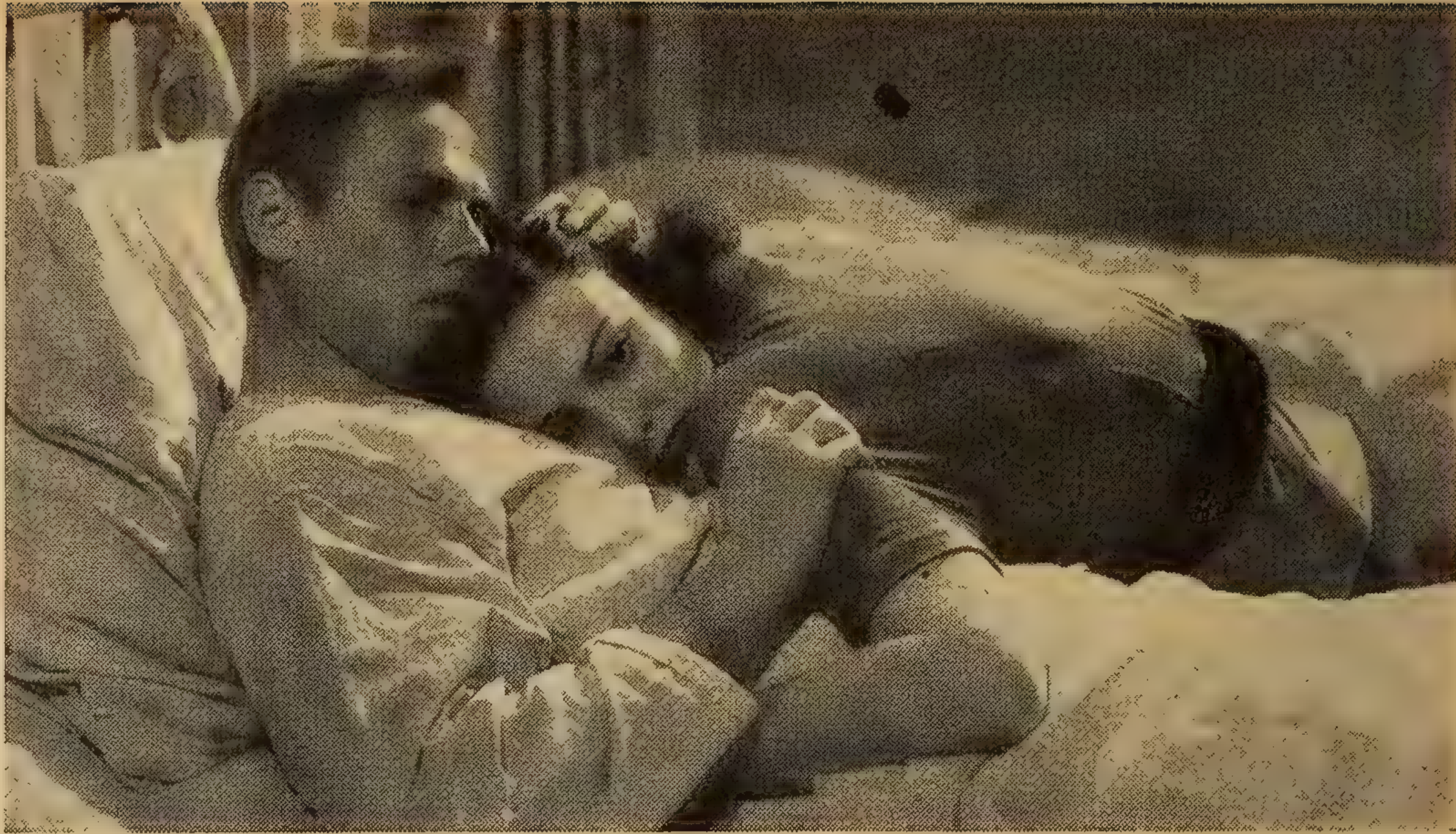
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**SENT ON APPROVAL**



Richard Widmark is dangerous racial bigot, beloved of Linda Darnell, in "No Way Out."

New type of detective is Dana Andrews, with Gene Tierney, in "Where The Sidewalk Ends."

thinks he has found evidence of a brain tumor. While performing a spinal tap, the boy dies, and the older brother, Richard Widmark, a self-avowed Negro-hater, accuses Poitier of deliberately killing his brother. The screen seethes with Widmark's insane hatred which finally begets a monster in the shape of a race war, which is shocking beyond belief. The performances turned in by Widmark, Stephen McNally, Linda Darnell and Poitier, are so sharply executed as to sear a lasting memory of horror.

### King Solomon's Mines

(Technicolor)  
MGM

**T**HIS probably has more thrills than driving around 150 hairpin turns in a hotrod that's minus two wheels and the brake. Filmed in Equatorial Africa, it has charging elephants, man-crushing pythons, rivers infested with crocodiles and cannibal tribes. It also has Stewart Granger, usually clad in a becoming bare, brawny chest, strangling a cobra, then with nostrils twitching, making subdued but passionate love to Deborah Kerr. All is made possible when Deborah prevails upon Granger, a hunter-guide, to take her and brother Richard Carlson into unexplored territory in search of her missing husband. No man is worth what the three go through, but the audience has such a wonderful time, it's a shame Deborah didn't have a few more diamond-seeking husbands who got themselves lost in Equatorial Africa.

### The White Tower

(Technicolor)  
RKO

**T**ELLS how six people meet the challenge of climbing a towering, treacherous mountain which looms high above the Alps. The six—Valli, Glenn Ford, Claude Rains, Oscar Homolka, Sir Ced-

Two fugitive lovers are Faith Domergue and Bob Mitchum in RKO's "Where Danger Lives."



Paula Raymond's husband, Cary Grant, falls into the hands of a dictator in "Crisis."







Almost unattainable mountain top challenges Valli and Glenn Ford in "The White Tower."

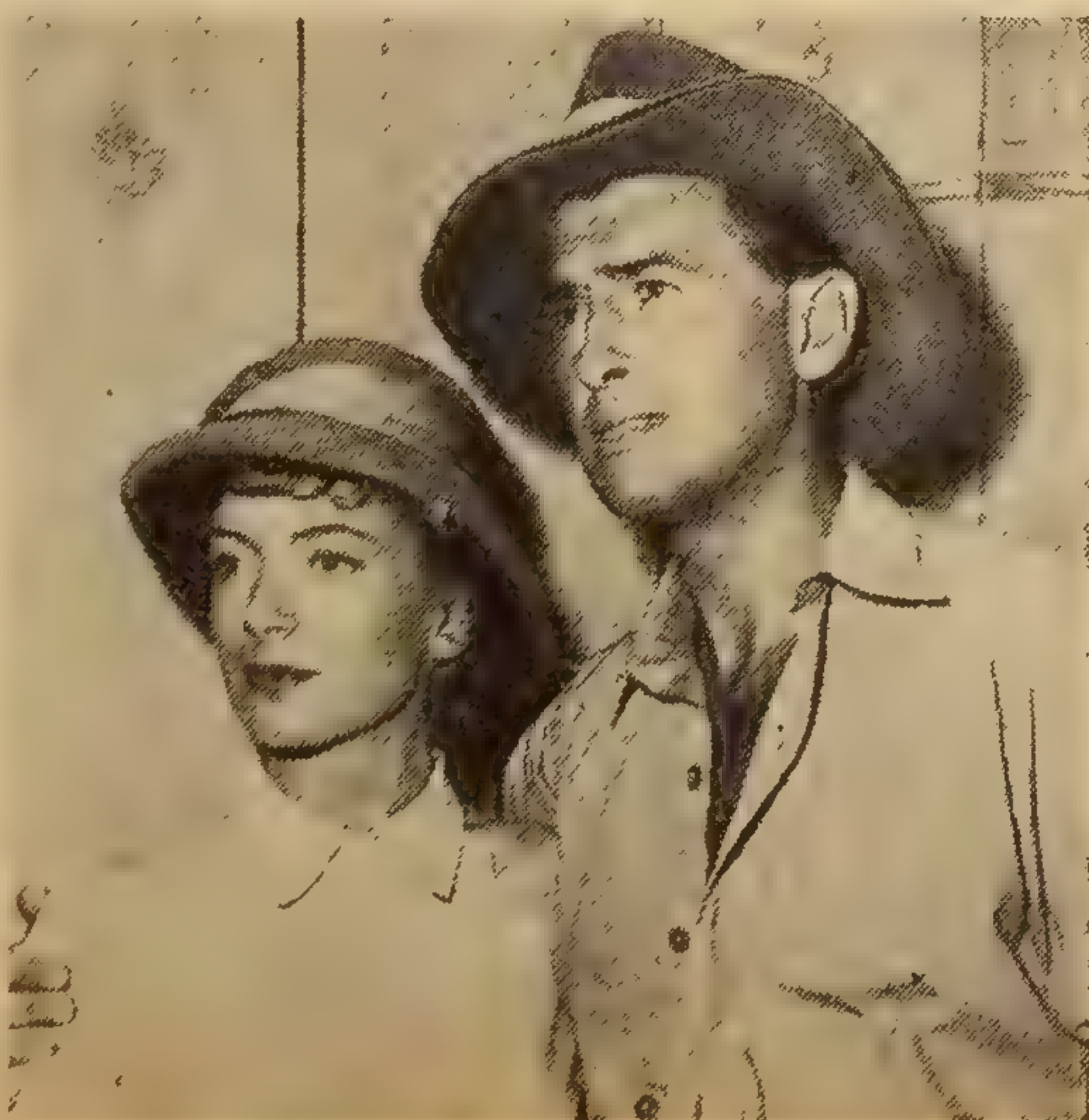
ric Hardwicke, and Lloyd Bridges—comprise the group determined to reach the peak. Ford, an ex-GI, goes because he's fascinated by Valli. Valli's reason for scaling the mountain is her father. He died trying to reach the top, and she wants to finish the job for him. So it goes with the rest of the six, all have their own reasons. The choice is yours as to whether you want to accept this as straight adventure—in which case it's undeniably exciting—or, as a symbolic treatment of *Life*. In either way, you've made a wise selection.

### Three Little Words

(Technicolor)  
MGM

**B**ASED on the lives of songwriters Bert Kalmar and Harry Ruby with Fred Astaire and Red Skelton in the title roles, this is an above average musical. A dancer who harbors a secret yen to be a magician, Astaire (*Kalmar*) is forced to give up dancing due to a bad leg. Since he can't be a magician, stage-hand Skelton (*Ruby*) being responsible for fouling up his act, Astaire turns to writing lyrics, and who else but Red gets to write the music. With female

Deborah Kerr seeks a lost husband with guide Stewart Granger in "King Solomon's Mines."



You can count on keeping your mouth and breath more wholesome, sweeter, cleaner—if you guard against tooth decay and gum troubles *both*. So don't risk halfway dental care. Use doubly-effective *Ipana* care for better all-around protection for your whole mouth.

## Keep your Whole Mouth Wholesome!

**Fight tooth decay and gum troubles with the one leading tooth paste specially designed to do both!\***

For a healthier, more wholesome mouth—you *must* fight tooth decay. But, dentists warn—you must fight *gum troubles*, too!

With one famous tooth paste—\*with Ipana and massage—you can guard your teeth and gums **BOTH**.

No other tooth paste—ammoniated or otherwise—has proved more effective than Ipana to *fight tooth decay*. And no other leading tooth paste is specially designed to stimulate gum circulation—*promote healthier gums*.

Now, today, start this *double* protection—keep your whole mouth "Ipana wholesome." You'll like Ipana's refreshing flavor, too.

# IPANA

For healthier teeth,  
healthier gums



Big economy size Ipana saves you up to 23¢



"I have confidence in Ipana . . .  
Bristol-Myers makes it,"

*says Bobbie Snow  
of Woodside, N. Y.*

Bristol-Myers, makers of Ipana Tooth Paste, have worked with leading dental authorities for many years on scientific studies of the teeth and gums. You can use Ipana with complete confidence that it provides effective care for teeth and gums *both*. It's another reliable Bristol-Myers product.



# Corns

CALLOUSES • BUNIONS • SORE TOES

**NOW!**  
**Fastest Relief**  
**EVER!**

1. Instantly stops shoe friction, lifts pressure
2. Quickest corn and callous removing action known to medical science
3. The proved method that stops corns, callouses before they can develop



Super-Soft Dr. Scholl's Zino-pads instantly stop painful shoe friction and lift pressure on corns, sore toes, callouses and bunions. Used at first sign of tenderness from new or tight shoes, these soft, soothing, cushioning, protective pads stop corns and callouses before they can develop. And no corn, callous removing action is faster than Dr. Scholl's. Always insist on Dr. Scholl's—world's largest selling foot reliefs. Get a box today! Sold everywhere.



THE NEW

**SITROUX**  
...say SIT-TRUE  
**TISSUES**

**SOFTTEST,  
FINEST,  
STRONGEST  
YET!**



## What Hollywood Itself

### Is Talking About

Continued from page 10

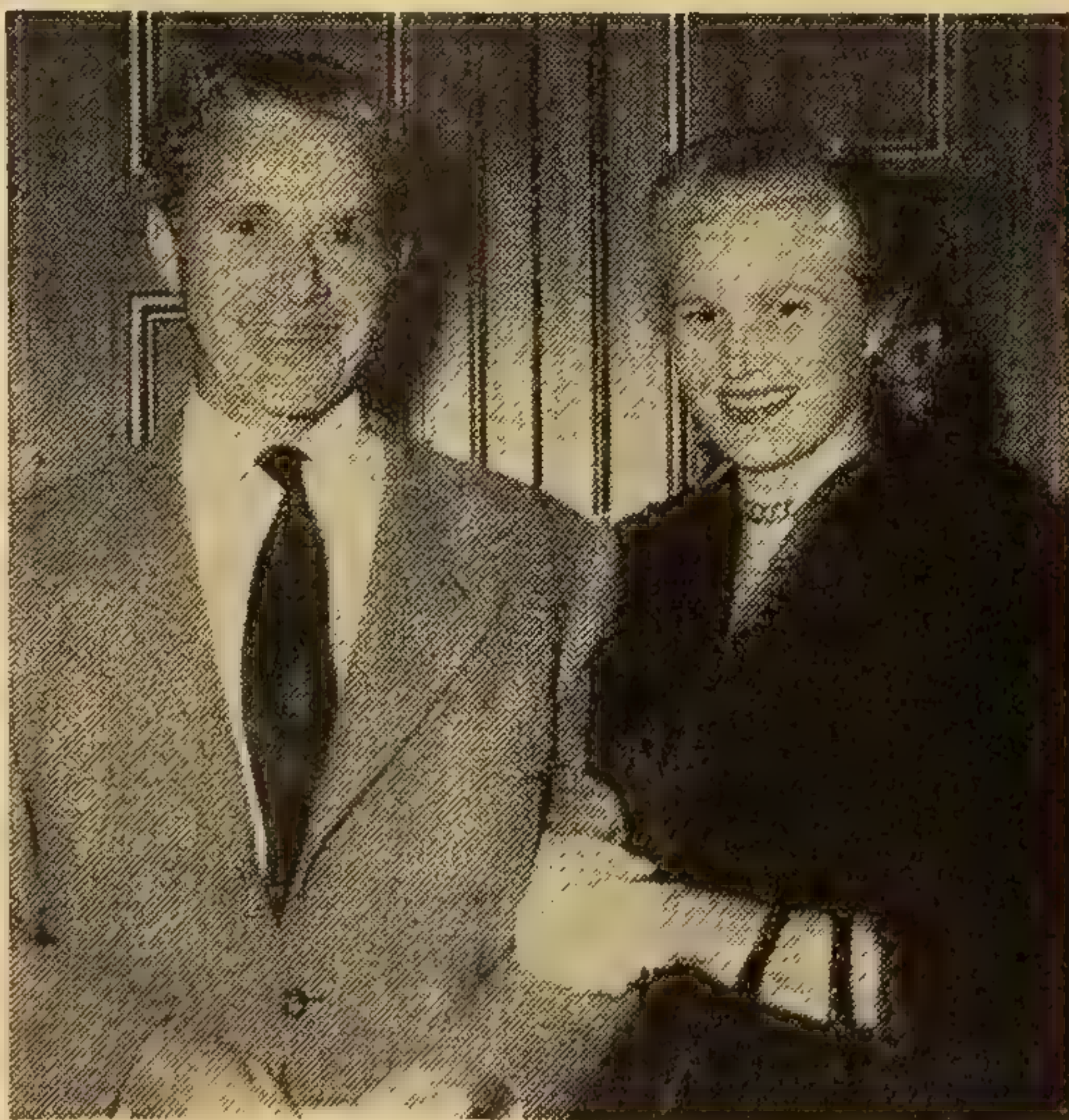
Gloria, the two kids, and members of his wife's family. His new picture is really type casting. It's called "Jackpot" and in it he's a family man with two children. Barbara Hale's his wife in this one, a story about a guy who wins one of those fabulous radio quiz contests and nearly flips his lid getting rid of the stuff.

\* \* \*

That long stay in England, where Greg Peck made "Captain Horatio Hornblower," had little effect on his two oldest sons. Jonathan and Steven went right back to playing cowboys as soon as they hit Hollywood. Jonathan thinks his pop is pretty keen, now that Greg's done a couple of Westerns. Greg, who was under contract to more different studios than any living actor, has about worked off all his commitments and will be a free man before long, able to pick and choose any picture he wants to do. One that he plans to do for 20th is "David And Bathsheba," which will be made in the Holy Land.

\* \* \*

Meanwhile, Greg's favorite project, the La Jolla Playhouse, started off a successful season with Bob Ryan and Marie MacDonald doing "Born Yesterday." The Ryans, Bob and Jess, were posing



Still very much the newweds, Joan Caulfield and her husband, Frank Ross, attend the gala premiere of "The Flame And The Arrow."

Right: Before leaving for London, Ty Power and his sister, Mrs. Anne Hardenberg, chat with Sammy Kaye on the Starlight Roof of Waldorf.



Jane Wyman has become quite the photographer with her three dimensional camera.

for some studio publicity pictures and had to borrow a deck of cards from their cook on account of the photog wanted a picture of them "playing" canasta. The Ryans have never learned any card games.

\* \* \*

Lauren Bacall presented a new Al Kramer original painting called "Skating Scene" to the Motion Picture Relief Fund for their Country Home. This is the second time artist Kramer has contributed a painting to the outfit, which reproduces the scene for their Christmas cards. Last Christmas the MPRF made just scads of money from the sale of the cards to the industry. This year they hope to pass the record. The money is used to help homeless and broke actors.

\* \* \*

That cute girl singer, Margaret Whiting, cut short a personal appearance tour to entertain the gals of the Hollywood Women's Press Club at their party for new members. Maggie and Buddy Pepper, her accompanist and arranger, put on quite a show for us and no gang of gals could have been more appreciative than this bunch, who have practically adopted the dear doll. After the meeting, we went shopping at Magnin's with Maggie and Buddy. She went in to buy a pair of gloves and came out with the whole store. Then we went over to inspect her new apartment in Beverly, which is real jazzy. The Whiting gal sold her home in Westwood—too dern far





Producer Hal Wallis and his star, Lizabeth Scott, relax between scenes of "Dark City."

for one who spends most of her time in Hollywood for recording and radio.

\* \* \*

Another cute little femme, Joan Evans, whom the Club has adopted, was at this session. Her ma, writer Katherine Albert, told me an amusing story about her kid. Joan's been taking voice coaching, at her boss Sam Goldwyn's expense, to change her register from a high to a low key, which she accomplished with great pride. At the luncheon, a solicitous waiter kept urging Joan to have a cup of coffee. Joan kept thanking him but refusing. Finally the waiter said, "Have some, it'll be good for your cold." For this she took voice culture!

\* \* \*

The boy who holds the championship in loafing, Howard Duff, didn't lose his amateur standing during his vacation in Honolulu. He had a lot of fun doing nothing, but even so he had to work at it. The first blow came when his plane landed at the Islands in the early morning hours and he had to wake up to get off. Next time he disturbed his routine of idleness was when he arose at six a.m. to go fishing. Guess this casual kind of vacation is Ida Lupino's dish of tea, too, because she seemed to have quite a bit of fun doing nothing with Duff.

(Please turn to page 70)

Yvonne De Carlo, of "The Desert Hawk," suns self in bathing suit with peek-a-boo bra.



**Irritated skin.** "I have skin allergy problems," says Mrs. V. M. Bratthauer of Miami Shores. "Noxzema helps relieve the itching of the resultant skin irritation. It's my stand-by as an aid to softer, smoother looking skin."

## NEW HOME FACIAL

**Look lovelier in 10 days with this Quick Beauty Routine—or your money back!**

No need for a lot of elaborate preparations...no complicated rituals! With one cream you can cleanse...help protect...and help heal! The secret is a marvelous new Home Facial, using only greaseless Noxzema. And it can help bring you lovelier-looking skin in 10 days—or your money back!

### Here's all you do:

**1. Morning**—Apply Noxzema over face and neck. With a damp cloth, "creamwash" just as you would with soap and water. Rinse. "Creamwashing" cleanses so thoroughly.

After drying, smooth on a light film of Noxzema for your powder base. It not only holds make-up beautifully, but it also helps protect your skin—all day!

**2. Evening**—At bedtime, "creamwash" with Noxzema again. How clean your skin looks! How fresh it feels! See how you've washed away make-up, the day's dirt and grime—without rubbing!

Now, lightly massage Noxzema into face and neck. Pat a little extra over blemishes.\* While you sleep, Noxzema helps heal them—helps your skin look softer, smoother. It's greaseless! No "smeary" face or pillow!

A skin doctor developed this new Noxzema Home Facial. In clinical tests it helped 4 out of 5 women to lovelier-look-

ing skin. And you'll be thrilled to see how it can help your skin look lovelier, too! Noxzema is a medicated formula—a unique oil-and-moisture emulsion—helps normalize both dry and oily skin.

**Money-back Offer!** Try the new Noxzema Home Facial for 10 days. If your skin doesn't show real improvement, return the jar to Noxzema, Baltimore, Md.—your money cheerfully refunded. But you will be delighted! Get Noxzema today—while you can get the 85¢ jar for only 59¢—almost half again as much for your money as in the Small size! Limited time only—at any drug or cosmetic counter.

**No complexion troubles** for Betty Jane Hokenstrom of Minneapolis who says, "I use Noxzema every night and morning to help my skin look soft and smooth. I keep a jar handy in my desk at work."

\*externally-caused.



**MONEY SAVING OFFER  
BIG 85¢ JAR**

now **59¢** plus tax  
only

**Limited offer—stock up now!**



This is an **adult** picture  
...with a great courageous theme  
...with seven new conceptions  
of dramatic portrayal that  
reach new heights of screen dynamics  
an **Entertainment** that  
challenges your own ability to experience  
the emotions of others

no

way

out

Darryl F. Zanuck presents **No Way Out**

starring: **Richard Widmark**

**Linda Darnell**

**Stephen McNally**

with: **Sidney Poitier, Mildred Joanne Smith**

**Harry Bellaver, Stanley Ridges, Dots Johnson**

produced by: **Darryl F. Zanuck**

directed by: **Joseph L. Mankiewicz**

Written by **Joseph L. Mankiewicz and Lesser Samuels**

20<sup>th</sup>  
CENTURY-FOX

Paul Rand



# NEWSREEL

Faye Emerson shows her elation over Faith's success by happily bussing her at the party. They're old friends.



Sultry Faith Domergue, Howard Hughes' new discovery who makes film debut co-starring with Bob Mitchum in RKO's "Where Danger Lives."

While on recent N.Y. visit, Faith was tendered party by Sherman Billingsley. Below: Betty Underwood and Wendy Barrie chat with her.

Faith, Host Billingsley greet Anne Jeffreys of "Kiss Me Kate," and Lex Barker.



Kenny Delmar, radio's Senator Claghorn, gets a kick out of Faith Domergue's story-telling at the Billingsley party at Stork Club.







Left: Gloria De Haven, next to be seen in "I'll Get By," 20th Century-Fox musical, nightclubbing with Sid Chaplin, son of the famed comedian.

## NEWSREEL



Bill (Hopalong Cassidy) Boyd fixes the bonnet of an admirer, Sherman Billingsley, daughter of the swank Stork Club's proprietor.

Lucille Ball having dinner with her husband, Desi Arnaz, They made personal appearances at Roxy in New York.



Clark Gable was at the pier to meet his wife, Sylvia, when she recently returned from England on the Queen Mary. He's in "To Please A Lady."

*(Please turn to page 22)*



# The most provocative shade yet . . . is new Woodbury **Coquette**



Maybe they'll call you a flirt . . .  
when you willfully, wilefully wear Woodbury's tantalizing new  
powder shade . . . Coquette! . . . No man or mirror ever saw your skin glow with such exciting,  
inviting color! For Coquette is a provocative new mood in powder—warm, golden rachel—charming as a blush and not half  
so innocent! . . . Remember—it's Woodbury . . . the powder with a unique ingredient that gives  
your skin a satin-smooth sheen with no "powdery" look . . . finer texture,  
delightful fragrance, longer cling! . . . Whatever your  
complexion, see it lovelier in Coquette!  
Try it today—15¢, 30¢, \$1.00, plus tax.

. . . in cream make-up, too



Try Coquette Woodbury Cream Make-Up,  
in a warm peach of a rachel! A complete  
make-up that veils blemishes and tiny  
lines. Or match it with Woodbury  
Powder for a "beauty look" so  
glamorous, it's unfair to other  
women! Only 39¢  
plus tax.







George Raft, Coleen Gray and Dirk Bogarde at Theatrical Garden Party in England at which Hollywood stars and those of England had gay time together.



Diana Hart, Jean Kent, Cesar Romero and Vera-Ellen at recent Garden Party held annually in England and attended by the top stars of the entertainment world.

## NEWSREEL



Dirk Bogarde, Ann Todd, Dane Clark, Margaret Lockwood, Doug Fairbanks, Jr. and Merle Oberon having a bumper crop of fun with Garden Party attraction.



Left: J. Arthur Rank star Margaret Lockwood introduces her daughter to Dane Clark, her American co-star in "Highly Dangerous," produced in England.



Right: Merle Oberon with Dirk Bogarde, who just finished "Woman In Question" with Jean Kent. George Raft and Coleen Gray had made a film in Italy.



# Paris Fashion

SHOES

FIFTH AVENUE STYLES



VIRGINIA MAYO,  
co-starring in  
"THE WEST POINT STORY,"  
A WARNER BROS.  
Production

Alluringly styled, enduringly crafted,  
they'll thrill you with their vibrant  
colors, their graceful, glamorous lines... their  
soft leathers... so expensive to the eye, so  
easy on the pocket! Paris Fashions are the  
smartest shoes you've ever worn...  
the best "buy" you'll find  
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# How You Can Tell You're In Love



"I don't mind going on record with my stated belief that true permanent love is possible and that it is desirable above all else in this world."



Joan, daughter Christina and pals at play rehearsal. "I hope to prepare Christina well in advance," says Joan anent romantic pitfalls.



Joan with Franchot Tone, her second husband. She admits she's no example of luck in love.

Joan's third try at happiness was with Phil Terry. "Many people DO find the perfect mate."





One of the easiest ways to find out what true love really is, is to learn what it is NOT

## By Joan Crawford

**R**ECENTLY I picked up my morning paper and read an item with unbelieving eyes. The headline read, "Falling In Love A Myth, Bobby Soxers Advised." The article beneath this startling statement was, in my opinion, an expression of total disillusion, frustration, and bitter nonsense. The writer argued that the American notion, handed down from mother to daughter, that the right man exists in the world for every girl and that some day he will come along and be recognized, is absurd.

He seemed to take the stand that practically any girl could marry practically any man and maintain a marriage (*maybe not happy but at least without divorce*) if both would grit their teeth, be courteous to one another, and never, never quarrel over ANYTHING.

This writer added that love at first sight simply doesn't exist and, besides, love of any kind is almost never permanent.

I should like to disagree, violently, with the author of such statements. Naturally, I have no way of knowing anything about his personal background, but I believe it is fair to assume that he is allowing individual experience to inspire his sweeping generalizations. His conclusions, I feel, are all wrong.

Certainly I have no wish to set myself up as an example of luck in love, but I don't mind going on record with my stated belief that true, permanent love is (*Please turn to page 51*)



In true wifely fashion, Joan Crawford straightens tie of hubby Wendell Cory in Columbia's "Harriet Craig."

Chatting with Viola Roache on the "Harriet Craig" set. Joan warns girls about falling in love with love.



"Beware of the mental magnifying glass that makes a man seem better in every way than anyone could possibly be."



# The Truth About Screen Kisses

In Columbia picture, "The Petty Girl," Bob is often found cheek to cheek with Joan Caulfield, his co-star.



He kissed Margaret Sullavan before he was introduced. Here, he's with Joan.



He's kissed some of the world's most beautiful ladies, lists them here.





And its devastating effect on one actor, who says, "If this be treason let moviegoers make the most of it"

## By Robert Cummings

**D**URING the War I met many men whose only previous contact with the motion picture industry had taken place at a double feature on Saturday night. From their questions, I gathered that the entire field of motion picture kissing (*before a camera, that is*) was fraught with interest.

The most frequently asked question, placed with delicacy and a charming indirectness, concerned the average caloric content of a screen kiss.

It happens that I have been a fortunate participant in kissing sequences with some of the most beautiful women in the world, so—from a professional standpoint—I am a logical person to make a few tactful, perhaps even wistful, remarks on the subject.

Among those whose lipstick it has been my good fortune to smear are Margaret Sullavan, Jean Arthur, Marsha Hunt, Marjorie Reynolds, Betty Grable, Ruth Hussey, Laraine Day, Sonja

With his wife. He's happy not to be great screen lover as he's eager to "remain popular at my own fireside."



Due to his makeup, and attire in one film he says, "Joan Bennett could not force herself to kiss me. Each time she came near me she cried, 'I just can't touch him.'"

Henie, Michele Morgan, Deanna Durbin (*in four pictures*), Susan Hayward, Olivia de Havilland, Jane Wyman, Hedy Lamarr, Ann Sheridan, Loretta Young, Rosalind Russell, Barbara Stanwyck, Claudette Colbert, Diana Lynn, Ann Blyth, Elizabeth Scott and Joan Caulfield.

It is my sincere belief that the girls and I emerged from these experiences with nothing but the kindest of attitudes toward one another, great as the provocation sometimes was . . . for murder.

My disillusionment with the potential of the screen kiss came early in my career: during my first picture, to be exact. This was a Civil War drama called "So Red The Rose" which might just as well have been called "Gone With The Thorn." The setting was romantic: the veranda of a pillared Southern mansion which was surrounded by magnolia, crepe myrtle, honeysuckle and yellow roses. There was also a moon, achieved by running sky film against a process screen.

I was done up in a grey uniform with a gold silk sash and a sabre to complicate my problems.

The star of the picture, Margaret Sullavan, was gowned in a floating white thing over hoops.

I had never met Miss Sullavan formally, but I was diffident about mentioning this to the director while he was busy explaining the action to me. I was to charge down the central corridor of the mansion, shoot across the veranda (*on foot, not with a gun*), seize Miss Sullavan and kiss her goodbye—twice—then hasten off to war.

When you read about an actor and an actress kissing and then being introduced afterward, you don't believe it. Very well, don't believe it. Yet it's true that I was introduced to Miss Sullavan about thirty minutes after I had stumbled over my

Bob and Joan in "The Petty Girl." "Kissing," says he, "is the most difficult of all cinematic jobs."

sabre, fallen against her hoop with the darndest results, and then fled to a war in which she (*Please turn to page 55*)









# 90° In The Shade

"A LADY Without Passport," new MGM film, presents the romantic adventures of Hedy Lamarr when she meets John Hodiak, who co-stars as an immigration inspector. An illegal alien, Hedy masquerades as a Cuban nightclub entertainer in order to further her chances of getting into the United States. This project becomes complicated when she falls in love with John who is under orders not to allow any one of a dubious nature to slip by the officials. Hedy's exotic beauty, her spangled after-dark costumes, the Cuban and Florida backgrounds make a drama with a high temperature.



In pin curls and old shirt, Hedy dispenses with glamour between takes for the picture.

Hedy and John Hodiak, as two lovers, are confronted with tough problem.



Above: In "A Lady Without Passport" she meets John Hodiak via George Macready.

Below: While she waits call to work she reads fan letters in her dressing room.





# Let Me Tell You

**W**HEN you admire someone's work, there is nothing too unusual in expecting that you will like that someone should you have the privilege of meeting her in person. I had admired Jane Wyman's work on the screen in everything I had seen her do. I admired her sincerity and the genuineness of her performances. I fully expected to find, behind the actress, a fine person, and to like her.

At the moment I can't remember just where or when our first meeting took place. It was most casual. I said, "How do you do, Miss Wyman." Nothing more world-shaking than that. It seems, at the time, we were both busy, at separate studios, with very little opportunity to follow up the introduction. I remember wanting to and making a mental note to do so as soon as my picture was finished.

Freed from work, at last, we began running into each other at social gatherings. There was a luncheon arrangement, then visits and get-togethers. From my first visit with Jane I found it so easy to like her that I felt I had known her for a long time. My expectations were realized: Jane is a sweet, lovely, generous girl, with a fine sense of humor and a charming reserve that borders on shyness.

It would be difficult indeed to select Jane's most admirable characteristic, but one that stands out so prominently that none could miss it is her wonderful generosity. Not only does Jane give unstintingly of her material possessions, she is just as generous with her time. Jane never seems to mind being inconvenienced when she can help anyone, or make someone happy.

For instance, Jane and I were playing golf one day. I had on a pair of gloves that had most decidedly seen better days. There were holes in all (*Please turn to page 58*)

"I know how studiously she strives to bring to the screen a well-rounded portrayal." Below: In "The Yearling" with Claude Jarmon.

"One thing you can count on, Jane is always herself. There isn't an ounce of pretense about her," says Ginger, who's always felt at ease with Jane.

Jane and Gertrude Lawrence having tea on the set of Warners' "Glass Menagerie." Ginger says Jane was very excited about the making of the unique film.



# About Jane

"I have a feeling that Jane is the type of girl who would shrink from injecting her personal problems into her friendships. But I imagine that her marvelous, resilient sense of humor must have carried her through trying times."

Jane when she was Mrs. Ronald Reagan. In contrast to Ginger, she enjoys night life, parties.

Ginger says, "A career in Hollywood affords very little time to form deep friendships."

Congratulations from Ida Lupino on "Johnny Belinda." Jane won Academy Award for role.

Ginger's own story of how two stars got to know and to like each other

**By Ginger Rogers**









Despite her exotic look, Joan's an outdoor girl. Loves swimming, flying.

**J**OAN DIXON, glamorous newcomer who makes her screen debut in RKO's "Bunco Squad," has a perfect right to believe that thirteen is her lucky number. She was signed by RKO on the 13th of January, 1950, and promptly thereafter was starring in her first movie. Born in Norfolk, Virginia, she's wanted to be an actress ever since she was 3.

Before shooting of film started, Joan was shown mechanics of picture-making.

Joan Dixon, posing as seeress to trap swindlers, also captures Sgt. Bob Sterling's heart in "Bunco Squad."

## Glamorous Newcomer



With co-star Bob Sterling, who was most helpful to Joan in screen debut. She hoped to be stage actress, but studio scout spotted her two months after her arrival in N. Y.







As a devastating-to-the-ladies crook in Warners' "The Great Jewel Robber," he's nabbed by Jack Byron and Charles Lang.

At "Glass Menagerie" premiere with wife, Adrian, Shelley Winters, Sidney Greenstreet. He sees magic in show people.

David, Claudia Barrett in "Jewel Robber." He grew up in N. Y., is 6' 1½".



Supernaturally, considering lack of experience, he got first job, in a chorus.





Gregory Peck, Robert Beatty, Moultrie Kelsall of "Capt. Horatio Hornblower."

**A**S Horatio Hornblower of the C. S. Forester stories, Gregory Peck takes his ship out of an English harbor under secret orders. With Napoleon's Army poised on the Continent to make invasion attempt, he's been delegated to procure aid in the way of gold and ships from England's distant colonies. He's forced to sail around Cape Horn to elude French enemies, his men become demoralized and there are numerous tribulations. However, the gloom is brightened by the addition, en route, of lovely Virginia Mayo to ship's complement. All this happens in Warner Bros.' "Captain Horatio Hornblower," an adventurous sea saga filmed both in England and the Mediterranean.

## PRECIOUS CARGO

Greg with Virginia Mayo, who, except for her maid, is only woman aboard.



He acquires Virginia, a refugee from Panama, where plague rages.

Greg and Robert Beatty confer. Pacific Ocean scenes were shot off Nice, France.











"Taking care of your wardrobe after it is bought is vital," says well-groomed actress.

**M**Y FIRST recollection of becoming clothes conscious was at the ripe old age of twelve, when I was as straight and as flat, but not as wide, as a board. I also had a generous supply of freckles and a sunburned, peeling nose. Just the type for a chic getup. But this particular occasion called for something rather more brief than an elaborate cos-



"There are other things besides clothes which add up to total sum of being well-dressed," she warns.



Asked whether she's ever consciously tried to make Best Dressed list her reply is "No."

tume. It was a diving contest, staged by the summer colonists of Laurel Beach, near Milford, Connecticut.

I had a pretty good opinion of my diving ability and had entered the teenage class, where I didn't belong, very sure in my own mind that I would win over everybody and particularly over a very shapely eighteen-year-old who had the looks I lacked. I was progressing very well until I went into my ninth dive—a back jack-knife. One more after this one and I'd be champ!

Just as I had assumed my best form and was about to waft gracefully into the water, the button on my shoulder strap flew off and, simultaneously, I flew off the board in what is probably the most inept exhibition of form ever seen.

Shattered, I took off for shore, adding my tears to the ocean's salt water and leaving all honors to my rival. The first thing I saw when I hit the beach was a

pair of feet, encased in brown and white sport shoes. They belonged to my male parent, who looked at me balefully and said, "Don't you know a quitter never wins and a winner never quits?" After digesting this bit of sympathetic wisdom I came to a conclusion that had absolutely nothing to do with the point I was trying to make or, for that matter, with my future as a diving champ. I decided that clothes were merely something to be put on and forgotten and that they should never be allowed to interfere with progress.

My next phase of clothes-consciousness struck me a couple of years later. I was going to my first Yale prom. My costume was an inexpensive pink satin number, very girlish, silver slippers with Louis heels, and a silver ribbon with dangles for my hair—heaven knows why the dangles. I felt like *Elsie Dinsmore*, contrasted with my (Please turn to page 63)

# Confessions Of A Best Dressed Woman



# The Surprising Miss McCambridge

Mercedes McCambridge and David Wolfe in "The Scarf," released by United Artists.



**N**OW that all the furore's died down over her winning an Academy Award for her very first screen performance, Mercedes McCambridge is ready to spring another surprise on Hollywood. She's going to sing in her new picture, "The Scarf." No one even guessed Mercedes knew the first thing about warbling, but, as she explains it, the girl in the picture is a tough singing waitress in a Los Angeles dive and hasn't much of a voice, anyway, so she's quite convinced she can handle it. That's Mercedes all over—she hates incompetence. Spontaneous and uninhibited, Mercedes loves life and has a grand sense of humor. As for her career, that's going along in the same manner as she talks—fast and breathlessly. So, although she hates to stay put in one place, it looks like she's going to be around Hollywood for quite a spell.

Mercedes, an inveterate traveler in real life, does it the inexpensive way in the picture.



Below: Mercedes with Frank Jenks and Richard Wessell in a scene in "The Scarf."



Below: King Donovan accompanies Mercedes, who does her own singing in the picture.



Although a strong individualist, Mercy makes friends easily.





Katherine Locke comforts Frank Lovejoy in "The Sound Of Fury."



Frank tensely waits in getaway car as Lloyd Bridges gets set for holdup.



Six feet tall, dark-haired, brown-eyed Frank Lovejoy is one of Hollywood's most promising new stars.



Katherine Locke struggles to free herself from crazed Frank Lovejoy.



Kathleen Ryan believes that Frank, her long unemployed husband, has found a job.

## *Warm And Emotional, Yet Cold And Direct*

**T**HE suave, insouciant men about town have had their day and now it's the tall, dark and virile guys who are coming into their own. And when that type man has a voice that can be warm and emotional and then cold and direct the effect on the gals is lethal. It was Frank Lovejoy's soft, yet crisp manner of speaking that won him outstanding success on the radio. But standing in front of a microphone didn't give Frank the satisfaction he craved. So he went on the stage where he could perform as well as talk. Then, he was offered a part in "Home Of The Brave." He went to Hollywood, did a fine job in the film. Next came "South Sea Sinner." Now he's starring in "Sound Of Fury," U.A. release. Frank's popularity as a movie personality is growing and if his film career is anything like his radio career, he'll be on the top in no time.



Frank, with Dick Carlson, Adele Jergens, is held for murder.



# *The Way*



The Number One Man in Arlene's life, apparently, is Lex "Tarzan" Barker.





# To A Man's Heart

**"Don't let him know you think he's your knight in shining armor," says Arlene Dahl**

**T**HE regulars at the MGM commissary are used to seeing beautiful girls for under those portals pass . . . on those chairs reside . . . and over those menus lean some of the loveliest girls in the world. To draw a thimble-full of attention from this crowd is praise indeed.

Arlene Dahl couldn't have stirred up any more excitement if she'd been announced by a trumpeter. She was wearing a black dress with a deep-cut square neckline, matching black gloves, shoes and cartwheel hat. Fastened snugly to her narrow patent leather belt were two vibrant carnations—the exact shade as her hair.

As she made her way to our table, we couldn't help but pat ourselves on the back. "Yes, siree," we noted boastfully, "you've picked the ideal bachelor-girl to discuss the way to a man's heart."

We all ordered salads as our main entree—the kind that's supposed to keep the curves in the right places, and then munched and launched into the subject of men.

"Have you ever noticed," asked Arlene, "that men are to blame for most of our dilemmas?" Pointing to her salad she continued, "We eat this, because men like slim women . . . we cut our hair short or leave it long depending on *his* dictates . . . and we revamp our wardrobes depending on trends from Paris. And who are behind these trends? Male designers, male manufacturers and just males.

"I think one of the main avenues to a man's heart isn't through meat or victuals as the old proverb goes, but by NOT pleasing him too much. If a man knows you're in love with him—madly and completely—then the chase is over. He'll begin to feel sure you'll always feel this way and take advantage of you. First, by being late for dates, then by not keeping them at all, and finally, by dropping you for some other (*Please turn to page 65*)

**By Reba and Bonnie Churchill**

Arlene with Red Skelton and Fred Astaire having fun between scenes of "Three Little Words," MGM's Technicolor musical; in which all three co-star with Vera-Ellen.



Fred Astaire and Arlene in "Three Little Words." Be nonchalant and aloof with men, advises Arlene.



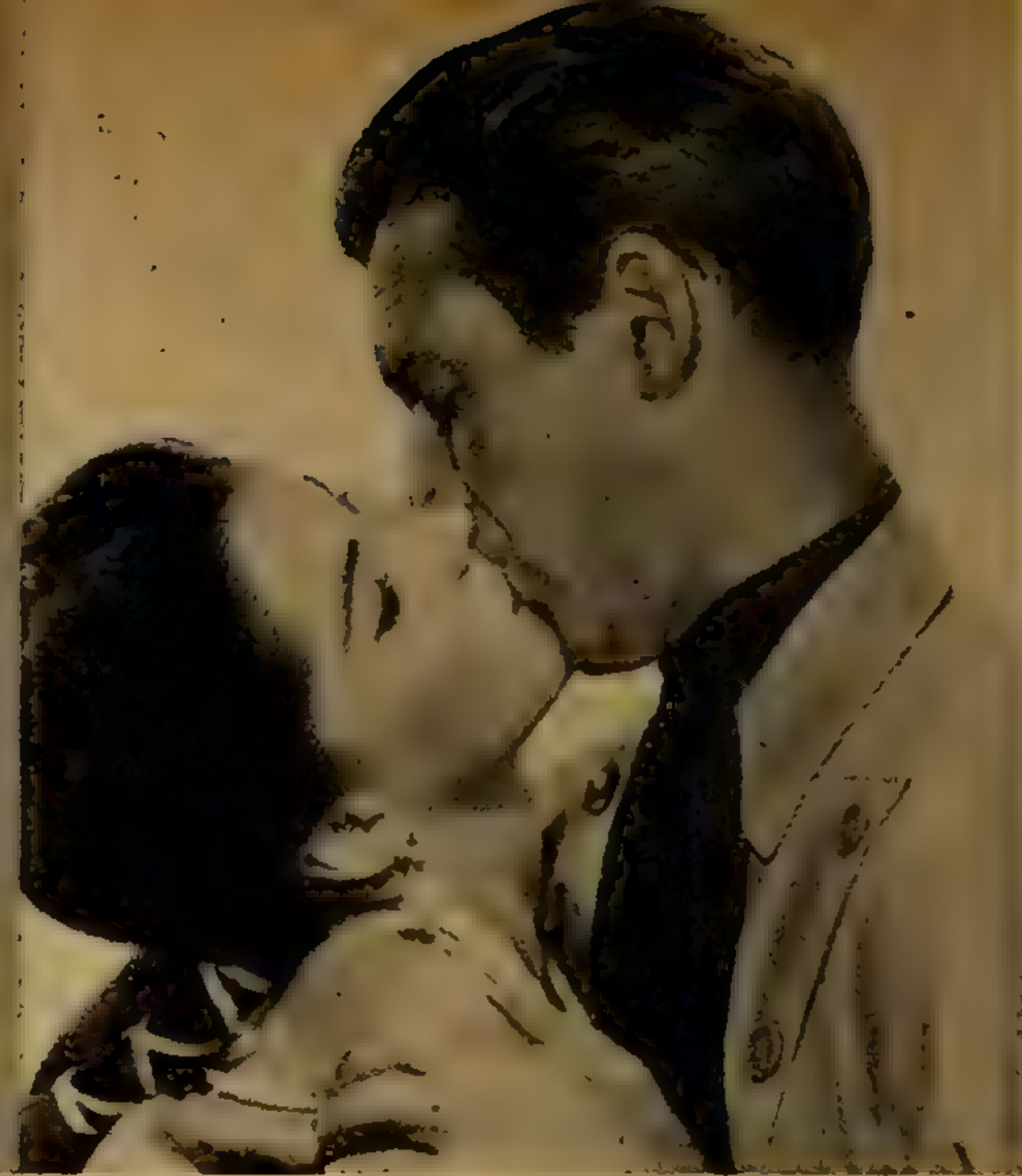
"If a man knows you're in love with him—madly and completely—then the chase is over," believes Arlene.







Left: Debra Paget made her screen debut opposite Richard Conte in "House Of Strangers" for 20th Century-Fox. She's now to be starred in "Bird Of Paradise," her role being an outstanding one.



Right: As leading lady for Jimmy Stewart in "Broken Arrow," one of the year's finest pictures. Debra made her stage debut at age of eleven with Charles Coburn in "The Merry Wives Of Windsor."

**The pretentious plans under way for gifted newcomer, Debra Paget, lead safely to stardom**



**By Helen Hendricks**

Debra, now seventeen, has a tutor in keeping with California statute.



# A Young Lady Who Is Headed For Fame

**W**ITHOUT benefit of crystal ball or awning-striped tent, we venture to predict that Debra Paget will be a topflight star on the 20th Century-Fox lot within two years. For, when Debra is being ambitious, diligent and persevering—which, is just about sixteen hours a day—she is doing what comes naturally. She doesn't *have* to exert will power or exercise self-control, for the twin bugaboos are natively hers. She is their mistress and no effort is required to keep them in line.

Since Debra has just turned seventeen, these seemingly dreary virtues could tend to make her sound precocious or prudish. She is neither. She is a very pretty girl whose blue eyes photograph brown in the Technicolored "Broken Arrow," due to the use of contact lenses, she will tell you, because no Apache Indian ever had blue eyes no matter *how*

wild his forebears may have been.

Her naturally red-gold hair has been dyed black for the movies and the effect so enhanced her photogenically that it remains that color, even when she is "between pictures."

We recently met little Miss Paget, *nee* Griffin, on her first trip to New York. Accompanied by her mother and tutor, she was living in the style to which movie stars soon become accustomed, at the St. Moritz, a very cosmopolitan hostelry opposite Central Park. They were here on location for "Fourteen Hours," a thriller which Henry Hathaway is directing and in which Debra plays just another of the teeming city's stenographers, the pert little girls who swarm into thousands of offices each day at nine and whoop out at five to dine, launder slips and socks and see a movie. A great many of them are (Please turn to page 67)

Below: A love scene from "Broken Arrow" with Debra, as Indian maiden, and Jimmy Stewart.

Right: Debra's latest picture is "Fourteen Hours," with Paul Douglas, Richard Basehart.





# Fabulous Fakes

**Fun furs to be taken in earnest because they behave like real ones**

**T**HAT wonders will never cease is illustrated by the uncanny resemblance these chic costumes bear to genuine furs. They are the brain children of an enterprising stylist, who faces the fact that not every woman can own the real article. A happy mixture of faultless lines and sturdy, crush resistant fabric makes the varied modes now available fashion headlines of the Season. As for lining, they all boast Cohama Sunny crepe.

**Fashion Selection #198** Carol Ohmart of NBC television show, "Bonny Maid Versatile Varieties," strolls with its star, Harold Barry, in Fabulous Fake Fur broadtail greatcoat with raglan sleeve style. Comes interlined, too. 10-18; red, beige, black or navy. About \$70.00.

**Fashion Selection #199** F.F.F. broadtail again. Carol in one-button, shawl-collared smoking jacket, designed for Fall days in town. Can be obtained in black, navy, beige or bright red. Sizes 10-18 at about \$40.00. A slim, matching skirt of the same fabric is only \$15.00.





**Fashion Selection #200**  
Left, flight jacket sells for about \$30; vest about \$16, and tapered slacks about \$18. All pretend broadtail. Sizes 10-18; navy, beige and black. Vest in red and white as well.

**Fashion Selection #201**  
Right, conferring on doorstep with Harold, Carol wears her Fake Fur Baron Duke. Its sleeves are raglan variety; its cuffs convertible and pockets roomy. Sizes 10-18 at about \$50.00.

**Fashion Selection #202**  
Below, most extravagant of all furs, chinchilla, is emulated by a cape jacket, with Fake Furs worked in horizontally. It has a graceful shawl collar. Sizes 10-18 for about \$30.00.



*Hats by Dani—Gloves by Wear-Right—  
Makeup by Cashmere Bouquet*

PHOTOGRAPHS BY BERT ROCKFIELD

## Screenland Fashion Selections *by Kay Brunell*

PLEASE TURN TO page 72 in this issue for information where to purchase these fashion selections in or near your own city.



# Screenland Salutes

## "Destination Moon"

Below: John Archer, captain of space travelers in film, finds that beyond earth's gravity there is no up or down.



Right: Having arrived on the Moon, the explorers begin their photographic expedition.

**"D**ESTINATION Moon" is not a Buck Rogers type thriller, but rather a highly entertaining documentary film, with a plausible story, done in Technicolor and based on the latest solar discoveries of today's top scientists. It's an accurate and believable account of man's first successful attempt to place a rocket ship upon the surface of the moon. What you see in "Destination Moon," a George Pal production, is not fantasy, but precisely what scientists claim we may expect before long.

Our well-equipped moon visitors inspect the desolate sun-baked waste of the moon's surface.



Below: Industrialist John Archer gives Tom Powers okay for full speed ahead on the Moon Rocket project.





## How You Can Tell You're In Love

Continued from page 25

possible, and that it is desirable above all else in this world.

I believe that many people *do* find the perfect mate. Of course there are divorces; certainly, also, there are always many people in hospitals. Yet the fact remains that more people stay married than seek divorce, and there are more well people in the world at any given time than there are patients in hospitals.

I am teaching my children that there *is* such a thing as complete and permanent love, and I am trying to teach them the signs by which to tell when that love has arrived.

One of the easiest ways to explain to children what love *is*, is to explain what love is *not*.

First of all, in almost every girl's life there comes a Spring when she falls in love with *love*. A wise and witty man once said that quite a few people would never know what love was if they hadn't seen a picture of it on an April magazine cover.

Falling in love with love, and then fitting the mask of that love—exactly as if it were one of those Hallowe'en facial disguises—over some boy, is normal. A girl doesn't really *see* the boy in this case; she sees only a roseate image incorporating the most desirable attributes of Clark Gable, Ronald Colman, Montgomery Clift, Don Juan, Sir Anthony Eden, and Santa Claus.

In this evanescent state a girl likes to whisper to her mirrored self, watching her own changing expressions. She weeps soft tears at thought of the boy going away forever, or dying, or marrying another girl. She doesn't hear her family when they speak to her, and she is inclined to play Debussy and Schumann recordings on the phonograph.

I think it is important for a girl to go through such a stage, but I think it is also important for her to know, deep within herself, that this is merely a phase. Her mother, her older sister, or someone else who has her interests at heart should mention the truth that every girl goes through this experience in mild or serious form and that it is a delightful part of growing up. Under no circumstance should the girl marry the boy who happens to be around at the time, and upon whose thin shoulders she has draped her fantasies. Both the girl and the boy may believe that This Is The Real Thing, but they should be persuaded to wait for at least two years before taking a definite step. During that two years, they should date other people.

Another manifestation of a girl's growing up is her inclination to consider herself desperately in love with a boy to whom the girl's parents object.

Usually parents have an excellent reason for objecting to a boy when they pass a family rule that the girl is not to see him. However, a girl often rebels—not so much because she is convinced that her parents are wrong—but because

she has reached that stage of development in which she wishes to be considered a reasoning individual. She is trying to be a person. She is building a personality for herself, and she is setting the foundations of character. She is often impractically idealistic. She mistakes her eagerness to be considered adult for genuine regard for the boy in the case. In her imagination she and the boy become star-crossed lovers.

If the girl really respects parental authority, she is likely to sulk or to descend into moods. She is likely to assume the melancholy martyrdom of an *Heloise*, and bore everyone around her to tears.

If she is resentful of parental authority, she may try to sneak out and meet the forbidden boy on the sly. This is, of course, utterly foolish, and can only lead to further trouble.

I hope to prepare my Christina well in advance for the appearance in her life of the exciting scoundrel. Or perhaps he won't even be important enough for such a designation; he may only be The Wrong Person.

I hope to teach her that just because a thing is forbidden, it is not necessarily delightful. I want her to know that real love is not made up of rebellion, danger, and deception.

Christina and I will be spared one facet of the difficulties in such a situation. Christina knows now that my major concerns are her happiness and her unfolding into successful woman-

hood. She knows that rules we make in our home are for the good of all.

However, I realize that occasionally parents object to their daughters' beaux because the family doesn't want to lose a breadwinner or a household slave. In such a case, a girl must ask herself this question, "Do my parents object to this boy because of him, individually, or would they object to any boy who was attentive to me?"

Most girls know when their families are interested in them as persons, and not as economic assets. Yet even if a girl's family is unfair to her, she should not misinterpret her rebellion against them as love for some boy.

When a girl is tempted to marry a boy to spite her family or to get away from them, she should think it over for a long time. Frequently a girl's determination to escape is not related in any way to lasting love for the boy to whom she is escaping. (*The love of Elizabeth Barrett for Robert Browning is one of the celebrated exceptions.*)

There is another sort of mirage-love which a girl should be taught to recognize, and of which she should be wary. It is easy to fancy oneself in love with the captain of the football team, or with the handsome new algebra prof, or with the college brother of the girl next door, or with the exciting new movie star.

The enthusiasm a normal girl feels for such individuals is hero worship—not love. Usually the "beloved" man is totally unaware of the girl, so she never has an opportunity to check her dreams about him against actual fact. Hero worship is sort of a mental magnifying glass which makes a man seem better in every way than any human being

(Please turn to page 54)



Bing Crosby is very much amused as he listens to Nancy Olson and Dorothy Kirsten, the opera star, on the set of "Mr. Music," in which all three appear.





# Be Yourself!

says

*Kay Brunell*

**Fashion Selection #203** Sagging bustline of model at left is corrected by the Peter Pan Hidden Treasure bra at right. Without any extra pads your bust appears full. Has four-sectional stitched cup. Many tubbings and its shape is intact. White only. 32-36 A cup; 32-38 B cup. In nylon taffeta \$3.95 or cotton \$3.00.

*Photographs by Bert Rockfield.*

**YOU MAY ORDER** any of the fashion selections on this page through Ellen Gilson at Saks 34th, New York, N. Y.



**Fashion Selection #204** Another sleek new design to meet fashion demands is the rayon satin bra below, with reinforced cup. This has 2-section cup, elastic center gore and adjustable straps. The "Magicup" is non-detectable sorcery. In white or black. 32-36 A cup and 32-38 B cup. Priced at \$2.00.

**Fashion Selection #205** An elasticized panel band supports the four-section stitched "Magicup" strapless bra. It has a separator that guarantees support and security. And like the other 2 Peter Pans, completely washable, sure to hold its shape. In white or black. 32-36 A cup; 32-38 B cup. Its price, \$5.00.







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could be. To "fall in love" with such a person is much like placing a dollar bill under a magnifying glass and then trying to buy a Cadillac with it. It won't work out—and neither will a love affair with an illusion.

There is another familiar situation in which the thing a girl interprets as love is really shadow, not substance. Suppose that a girl's best friend was married last year; her sister was married last Christmas, her cousin was married in the Spring, her second best girl friend is being married in June, and there are two or three weddings scheduled for the late Summer.

This girl has attended all the showers, and has been a member of most of the wedding parties. She has worn blue, pink, yellow, and lilac bouffant dresses. She has caught the bride's bouquet twice.

The girl is in danger. If she has a steady boy friend, she is likely to become infected by the idea that maybe the calm, pleasant friendship she feels for him is the apex of her potential romantic reaction. "I've never felt the way a girl in love is supposed to feel, so maybe I'm not built that way—maybe I'm the casual type," she is likely to tell herself.

The boy, too, may be caught up in the romantic atmosphere. He may think, "Well, a man *has* to marry some time. I like Janet and I know she likes me. We've known one another a long time—so why not?" And, after the wedding toast, he may ask the girl why they don't collect rice and old shoes on their own account.

It is fairly safe to prophesy that, within two or three years, either the man or the girl in this case will have met the person who has the indescribable ability to awaken the latent emotional response which exists in everyone. But by that time, the elements of tragedy also exist in the situation.

Every girl should be taught that social response to the romance of others should not be confused with love, love, in the

personal sense. After all, no sensible person who looks out of a window to find the rain pelting down, goes at once to stand under the shower just to be wet, too.

The same warning should be issued to a girl who takes the first long trip of her life. The term "shipboard romance" has come to mean any transitory emotional connection which has come to nothing, and that should be pointed out to the breathless traveler standing amid her shiny new hat boxes and steamer trunks.

It is easy for a girl to think she has fallen in love with a cowboy at a dude ranch, or with a lifeguard at the beach, or with a Mountie in the Canadian Rockies, but this reaction isn't love at all. It is merely a favorable emotional response to newness, strangeness, and natural beauty of vacation spots; it is only the heart's announcement that all of nature is inspiring and that, in its midst, we—who are a part of mankind—admire our fellow creatures.

The "love" felt under such circumstance should be put to the test of meeting the man in scenes with which the girl is entirely familiar. During the War, many a marriage which had been contracted when the man wore khaki went to pieces when his back-to-earth-at-last wife saw him in jeans and a plaid shirt driving a hot rod when he was supposed to be selling groceries.

At this point I can imagine that a good many girls would like to observe, "If all of these things AREN'T love, then what is?"

Again, let me say that I'm not an authority, but it seems to me that it is true love if love goes on, smiling and proud, when the questions listed below can be answered with a positive "Yes."

Do you have many tastes and interests in common?

Does being with him give you a feeling of ease and assurance?

Does he expect to live up to ideals which you have expressed, and does he expect you to live up to the highest



Beatrice Lillie, quite the artist as well as the comedienne, presents Hedy Lamarr, star of "A Lady Without Passport," with one of her oil paintings.



ideals of womanhood?

Are his manners nice? Does he show you the courtesies a girl has a right to expect, and is he deferential with older people?

Does he confide in you, and when you confide in him does he show a sincere interest?

Is he well-liked by someone whose judgment you respect?

Have you seen him work out a difficult problem, or have you been with him in a character-testing position in which he behaved admirably?

Are you proud of him or apologetic for him?

Does he have enough masculine dominance to be head of a family, but does he have enough masculine sweetness to be tender, solicitous, provident and fair?

If you can answer yes to all of these questions, the boy you have chosen certainly would seem to be worthy of love.

To test your own readiness for true love, you should be able to agree with the following thoughts expressed by a well-known author. I do not recall the exact words, but love in action was described as "the tender, unselfish deed done in secret; the generous heart overflowing with warmth and compassion; the soft hand opening the door that turns toward sickness and sorrow; the never ending prayer which lights the dark places of the earth."

This is the final exam which a girl should be able to pass before she can regard herself as being truly in love.

## The Truth About Screen Kisses

Continued from page 27

hoped, I am sure, that I would be quickly killed off.

We had to do the scene over and over and over and over and over.

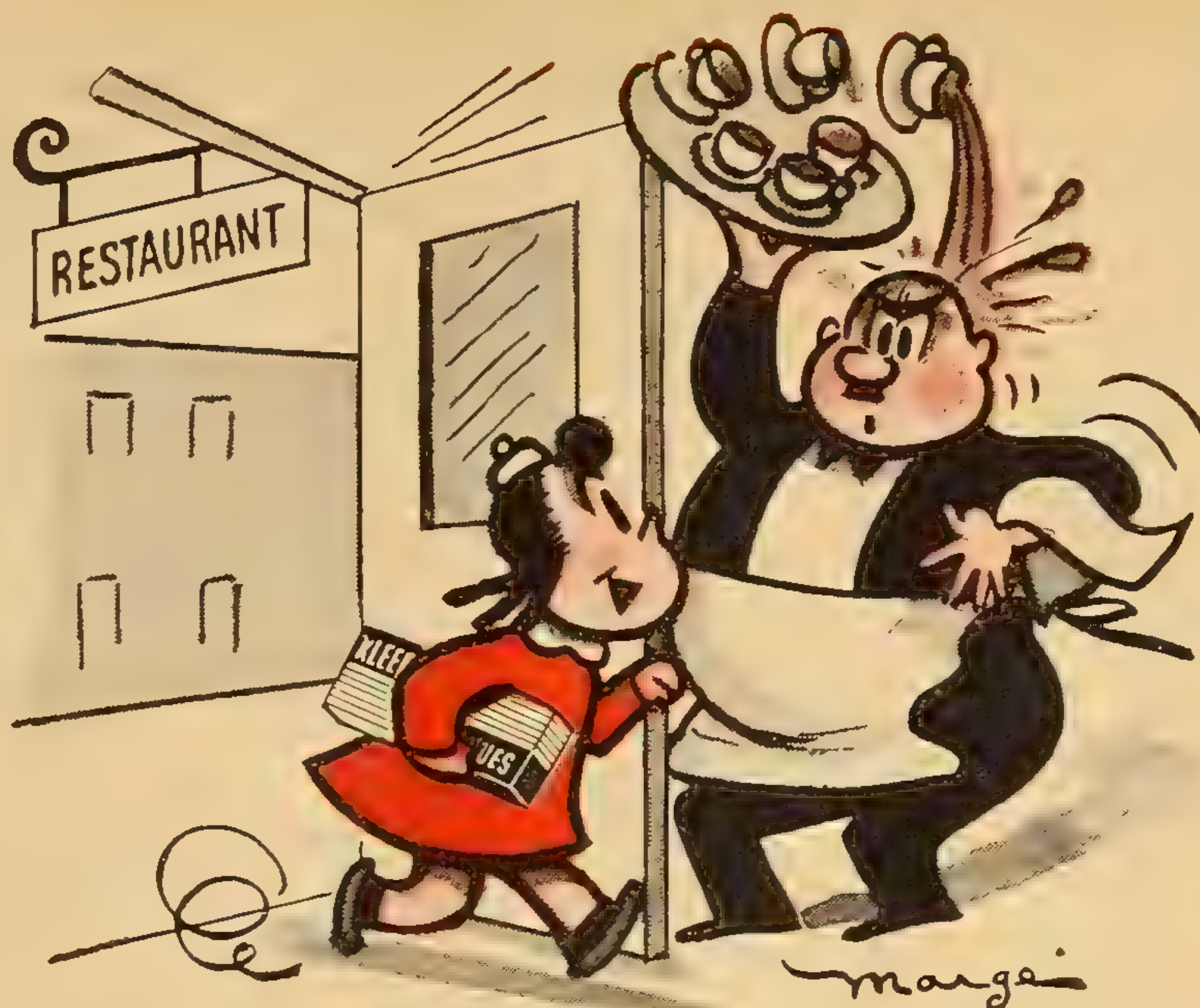
I learned about the "heat" of Hollywood kisses: We were working under third degree lights that would have wrung a confession from Dick Tracy. Every few minutes a makeup man would rush in to blot the perspiration from our damp faces. Every few minutes the hairdresser would hurry into the scene to repair Miss Sullavan's coiffure and to give me a look which said eloquently, "You clumsy oaf."

As man to man I ask you, how could a man entertain so much as a mildly carnal thought under such misery?

Everyone who has ever attempted such a thing on an amateur basis knows that a love scene is something spoken in muted voices. Whispered against an alabaster throat. Breathed into an eager ear. A rapport is established, a magic created of quiet, of intimacy, of oblivion to the world. That is the ideal love scene situation in daily life.

Do you get that on a sound stage? Just like you get lullabies from Spike Jones.

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In the long shots for the love scenes, the illusion is established for the audience: a mysterious room in which a fireplace is aglow, perhaps, or a moonlit night amid the pines, or two people on a desert island at twilight. However, when the camera dollies in for the clinch, it is more than likely that the principals are actually sitting on a pine board over two apple boxes. Instead of whispering words of woo, the actor must speak to his beloved in the voice of a heavyweight champion hailing a taxi on a windy night.

Just for kicks, try caroling "I love you, honey," with the same vocal force applicable to a fellow motorist who makes a left turn in front of you from the right lane.

Romantic, huh? However, the reason is not to be argued: the sound man has his troubles, too. Soundproofing is little more than a word on many stages; the microphone is bedeviled by the roar of planes passing overhead and by heavy truck traffic on nearby boulevards. If a scene is being shot outdoors, the mike is the victim—like the actors—of every passing bee.

Heavy breathing is picked up on the sound track; a suddenly creaking chair, a shrill shoe, even the popping of a vertebra in the back of one's neck sounds like target practice.

On one memorable occasion Deanna Durbin and I—held prisoners on a love seat with the camera so close it could count the hairs in our eyebrows—were playing a romantic sequence at 11:50 in the morning. We were expecting, even praying for the luncheon break.

Deanna's tummy was even more interested in food than mine was, and it kept saying so in the complaining voice of a starved lion cub. The director wanted to complete our love scene before the luncheon break because he wanted to strike that set and move on to another stage in the afternoon. Every time Deanna and I would go into our sweet dalliance, Deanna's tummy would repeat what the Governor of North Dakota said to the Governor of South Dakota: "It's a long time between steaks."

At one o'clock we were still trying to get my proposal recorded. The director was white, and the sound man had gone into a state of approximate shock. It might have been funny if we hadn't realized that the delay was costing the company about three thousand dollars an hour. At such prices a stomach is just talking itself into permanent unemployment if it complains about luncheon being late.

Hunger is not the only love scene hazard. Having satisfied one's hunger may cause quite as much trouble. I have worked with charming ladies who, because of nervous tension, developed hiccoughs after luncheon. I have worked with beautiful girls who looked at me woefully and confided, "My salad had garlic in it!"

In general, an actor—to remain on speaking terms with the lady he is about to clinch—must plan his menu several days in advance of the kissing sequence. He must forego anything cooked with onion or garlic, anchovies, and—in some



Edmond O'Brien, star of "711 Ocean Drive," arrives for Manhattan premiere of picture.

cases—milk products.

I suppose acrobats fall in love and that it is mightily thrilling, after having been through a triple somersault, to be caught by the ankles and held—every sinew pulled taut—by one's beloved.

Acrobats can have it. Actors would prefer to play love scenes while lounging in a Barwa napper (*a canvas relaxing chair for one passenger*) and exchanging lazy smiles across a perfumed expanse of Spring air.

This, they never get to do.

Motion picture love scenes test every sinew in an actor's protesting body. It took me months to recover from a love scene I enacted with Joan Bennett in "The Texans." This picture was a Western epic filled with horses, cockleburs with spikes long enough for dueling purposes, rain for weeks, and tribulations enough to stymie even a soap opera hero.

The scene of my romantic experience with Joan was laid on the lone prairie in the dead of night with cowboys to match.

According to the script I was supposed to have escaped from some malefactors who had planned to nail my pelt to a local tree. I was in poor condition, having been kicked, beaten, mauled and left to die for so long that I had produced three days' growth of beard in protest. The beard was my own, but the mustache was attached to me by use of spirit gum which produced fever blisters on my skin after twenty minutes' contact.

I was wearing a pair of jeans smeared with "Fuller's Earth," a compound in which no earthworm could grow, and a real old leather "character coat" which had been used by several generations of heartily perspiring extras.

No words have been invented to describe exactly how I looked and smelled.

Joan was supposed to find me as I crawled back to camp. At that tense moment our magnificent smooch scene was scheduled to take place. There were inhibiting factors: I was arthritic from lying on the damp ground, and Joan could not force herself to kiss me. Every time she came near, she fell back with a wail, crying, "I can't. . . . I just can't TOUCH him. . . ."

This disinterested me in love of any kind for three days.

Don't think for a moment that all



movie love scenes are cold.

In Hollywood we like diversity. Sometimes we cook 'em up red hot. Like my clinches with Ann Blyth in "Free For All." That particular love scene was enacted under the cherry trees in Washington, D. C., in July. The mercury was standing at 99 degrees, but because the sunshine was hazy the technicians had found it necessary to set up additional lights and reflectors.

Both the privacy in which we were working and the general intimacy of the situation were great because we only had two or three hundred fascinated sidewalk superintendents drawn up around us in full circle, and a block away a street was being broken up by jack hammers.

All I had to do in the midst of this was take Ann into my arms, which were being reduced to a fine, crisp beef roast state, give her a kiss to be felt unto the fourth generation, and ask her to marry me. This sort of thing is no fair test of love because Ann would have, at that point, gladly agreed to marry Gargantua if he had been able to give her an ice cream cone and a cold shower, at the same time of course.

One of the nicest girls in Hollywood is Elizabeth Scott, even if she has given me some difficulty in love scenes. When she and I were working in "You Came Along," our big love passage was supposed to take place in the back of an airplane. I was the pilot and she was the passenger. *(As the pilot, I had presumably turned the operation of the plane over to George, the automatic pilot, an act of which I, as an actual pilot, totally disapproved.)*

Pretty fascinating situation, huh?

Well, Liz had flu and was working only because she was determined not to cost the company money by staying away from the job. She was running a temperature of 101.

The next day I was bettering her record by two degrees, and I spent three weeks in a state of semi-invalidism, demanding sympathy from my real life wife.

One of the love scenes I remember most vividly was that I did with Barbara Stanwyck in "The Bride Wore Boots." The situation was this: we had married for a second time *(after having divorced one another)*, and things weren't going so well at the beginning of this repeat marriage. We were getting looped *(only in the mind of the script-writer)* on champagne; people were knocking on the walls of our honeymoon suite, and servitors were delivering parcels to our door.

Our love scene was to be accomplished with me sitting in a huge armchair, and with Barbara sitting on my lap. I can't remember what brought it about, but I'll never forget the hysterical laughter with which Miss Stanwyck reacted to my screen kisses.

To add to the general confusion, her laughter made me laugh and the result was that before order was restored nearly everyone on the sound stage had laughed rivulets down his cheeks and into the dust of the boards.

This gave me no reputation as the screen's greatest lover—which is prob-




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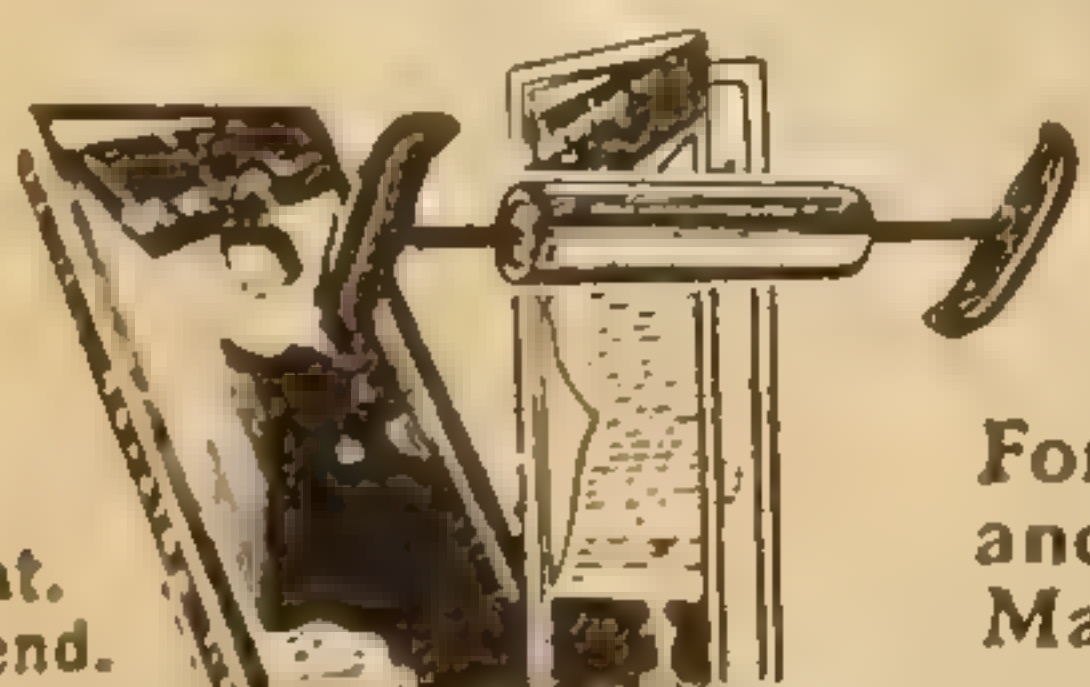
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ably just as well in view of my eagerness to remain popular at my own fire-side.

If this be treason, let moviegoers make the most of it, but my favorite love scene of all time is one showing two silhouettes blending together on a far distant hill. This can always be shot by using stand-ins and excusing the principals complete-

ly from one embrace, at least.

Candidly, kissing is the most difficult of all cinematic jobs and the one most actors would like to skip. It says here. Of course, there was "Let's Live A Little." In *that* one, my co-star was Hedy Lamarr.

(Note to Mary, my wife. I'm just kidding, honey.)

## Let Me Tell You About Jane

Continued from page 30

the wrong places. They were not protecting my tender hands, I complained, and certainly not improving my game.

Without a moment's hesitation, Jane opened her golf bag. "Here, take these," she said, handing me her own, almost new, golf gloves. I took them. They were wonderful and just what I needed. My game improved. I remarked about it, and thanked her.

Then, as we were coming in after our game, I wanted to return the gloves. "They're yours," said Jane, and refused to take them back. With that, she stepped into the caddy house, bought another pair of gloves, and coming out, handed these to me, too. "Here's a new pair, just like the others," she said. "And keep the other pair, too."

She had found something that bettered my golf game and made me happy, and generous Jane wanted me to be well supplied, when, all afternoon, I'd been trying my level best to beat her.

To me, Jane has a wonderful sense of humor. She fairly bubbles over with good spirit. Of course, I've not known her long enough to be with her during strife or trouble, and I have a hunch that Jane is the type of girl who would shrink from injecting her personal problems into her friendships, so I may never know, but I imagine that this marvelous, resilient sense of humor must have carried her triumphantly through many trying times.

One thing you can count on, Jane is always herself! You feel completely at ease with her. She hasn't an ounce of pretense about her. You always know where you stand with Jane.

On several occasions, on the spur of the moment, I've called her, "I want to go down to the beach, so get your things together." I had no feeling of being presumptuous. I knew before I called, that if it were at all possible, Jane would joyfully join in on what sounded like a restful and tanning afternoon.

Many times we lie on the sand, soaking up the sun, resting, without saying a word to each other. Our friendship doesn't seem to depend on our entertaining each other. But, then, there's never any tension when you're with Jane.

Oh, this is not to say we don't do a lot of gabbing! We're females! Naturally we talk about pictures. Jane was very excited about "The Glass Menagerie," and I'm rather pleased with "Storm Warning." Jane says she wants to see me do a big musical with songs and dancing. I want Jane to find her-

self a part like Julie Harris is playing in "Member Of The Wedding" on Broadway . . . a role with meaty drama and a touch of comedy.

When we can't get together, we talk on the telephone, and these gab sessions go on forever unless something concerning our work puts a sudden period to them. "Did you see . . . ?" "Have you read . . . ?" "Did you like . . . ?" We talk about food and what we had for break-



Geraldine Knapp is one of the beauties in "Abbott And Costello In Foreign Legion."



fast. I find Jane doesn't like coffee. She drinks tea. Her pet breakfast is cream cheese and jelly spread on toast and a cup of tea. I confided that my breakfast, compared to hers, sounded like a fitting fare for threshers: a fruit juice, hot or cold cereal, toast, occasionally eggs, and more fruit.

We talk about sports, which, come to think of it, is our favorite topic. Jane plays a splendid game of golf. She's just beginning at tennis. I'd like to do some tennis practicing with Jane, but it seems, whenever we have time for a game, we wind up playing golf.

In our fashion, we take our game seriously. You never find us, on the golf course, magnanimously throwing games to each other. We definitely go at it to win.

By no stretch of the imagination could you call me a consistent golfer. I will play lazily up to one hole, be intense on the next, and alternate between humor and seriousness on the others—this I know about myself.

It may be Jane's natural generosity that prompts her to react to my moods, but she does. If I find it all very funny, Jane finds it funny. If I'm intense, Jane's intense. Thus, we thoroughly enjoy ourselves while we try diligently to best each other's score.

I'm an avid football fan. Jane isn't. I love fishing. Jane has never been introduced to this sport. I'm planning to correct that oversight just as soon as we can arrange for vacations at the same time. I shall take Jane up to my ranch on the Rogue River in Oregon and give her a thorough initiation. Knowing Jane, I'm pretty sure she's going to like fishing, the big outdoors and tramping through the woods.

One thing I'm sure of, Jane is going to adore my ranch. I burst with pride over its 680 big acres, its fat and sassy herd of Herefords, its incomparable fishing holes on the Rogue. Of course, I've met some Texans who consider it a passable residential lot, but to me it's big and roomy and I love it. Be she ever so confirmed a city-dweller, Jane is going to love it, too.

The more I think of our friendship, Jane's and mine, the more I'm persuaded that it is rather unusual. There are many things on which our tastes seem to coincide, yes; but there are many where we seem to be entirely different.

We have found tacit agreement on one major point: We seldom go out together on double dates. We have never demanded, because of our friendship, that our evenings be joined, socially. We've never imposed our friendship on our other friends. We've never felt that, because we like each other, Jane's other friends must be mine, and mine Jane's.

We've never gone shopping together, and women friends are supposed to revel in that "sport." We've talked about shopping, and Jane feels much about it as I do. Shopping is a difficult chore! The times when I'm driven to shop, from sheer necessity, I brace myself with what sales resistance I can muster, then wade in and try to settle the shopping problem for the next six months. I never do, but I try. (Please turn to next page)

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Jane loves the social life, parties, night-clubs. She really enjoys them. I'm not too intrigued with clubs and parties. I guess I'm more the outdoor type. Maybe Jane hasn't had the time to be properly introduced to the great outdoors, what with the demands a picture career makes upon an actress, and the additional responsibility of home and children.

Jane's home and children! No complete picture of Jane Wyman could ever be drawn without including her handsome little family, her well-run home, and her relationship to them.

I'm sure Jane's career in motion pictures is very important to her. I know how hard she works to make each role she plays stand out above the one before; how studiously she strives to bring to the screen a well-rounded, complete portrayal of the character she is given to play. But, I know also, that all this, to Jane Wyman, is secondary in importance in her life. With Jane, her children come first.

What a joy it is to know a family where the mother and children know and understand each other! Jane knows her children, and they know her. To me, this is an achievement that can come only through constant and intelligent companionship. You could never imagine Jane stooping to the convenient routine of a nurse bringing the children to her at bedtime for a fast "Goodnight, dear."

Jane isn't a "hovering" mother. She's never "fussy" with her children; "naggy." She never talks down to them. She treats them as though they had minds and the power to use them properly and do a little thinking for themselves.

Several times Jane has brought her small son, Mike, to my house. There is nothing precocious about Mike. He's a well-behaved, well-brought-up child. He seems perfectly content to amuse himself about the house while Jane and I talk of grown-up things. If some small correction is necessary, there are no threats, no belittling. Jane knows that a child has dignity and respects it. In his turn, Mike respects his mother's wishes. To me, all this is an index to a self-disciplined mother; one who "thinks" her way through her relationship with her children.

I count having Jane Wyman as my friend as one of my special privileges. A career in Hollywood affords very little time to form deep friendships; to get to really know people. And that is a great pity, for you meet so many wonderful people here, each one with something good and lasting to contribute to a friendship. But, where's the time?

I'm so glad Jane and I have taken the time and had the opportunities to get to know each other. I wouldn't have missed it for the world!

Why, we even laugh at each other's jokes!

## Presenting The Magic Man!

Continued from page 37

logical place if money can still talk.

But to return to David's boyhood: perhaps his interest in legerdemain was a subconscious recognition of the presence of magic in his entire life. It began to appear in many forms. First, there was the presumably minor matter of swimming. He had learned by belly-flop-

ping off the 135th Street docks into the Hudson River. When his mother heard about it—and became convinced that no parental edict but only death from accident or infection was likely to stop the practice—she appealed to her parish priest for permission to enroll David in the nearest Y.M.C.A.



The Catholic children, by custom, participated chiefly in activities sponsored by their own church, but once the priest had investigated the Y. pool in comparison with the Hudson, he wholeheartedly recommended to his parish boys that they join the Y, and he got busy in a fund-raising drive to secure and equip a convenient neighborhood recreation center with a swimming pool. This series of events equipped David with the powerful swimming ability which was to save his life during the War. (*He served as an underwater demolition instructor for the Coast Guard and saw duty both in England and France. Currently he doesn't like to talk about it, but everyone knows that the frog men who cleared the beach approaches had to carry plenty of magic in their flippers to come out alive.*)

During his elementary and high school days David was too busy with athletics to go in for dramatics, but after attending City College of New York, he took a job as ticket-taker and doorman at the Roxy Theatre. This was a job for which he was qualified by his height, his easy charm of manner, and his interest in watching any possible magicians who might appear there. Unfortunately the magician season was poor.

One morning David was strolling along 46th Street when he noticed a crowd gathered around the Imperial Theatre. It turned out that the mass meeting was hoping to be cast in the chorus of "New Moon." By a stroke of some sort of magic, David won a job. Once he had familiarized himself with his chorus duties, he signed up for an understudy job, and then for a second. His friends decided that he was crazy, and the opinion clung until one of these principals was favored with a Hollywood bid and left the cast, giving David his first singing and speaking part.

David's luck extended through eight Broadway shows, including one with the Lunts, before his luck ran out. In a way, though, the magic continued. David was sharing diggings with other "at liberty" artists.

This simple instrument made the difference between hunger and feasting.

By ingenious planning, the percolator could be made to produce a feast. Well in advance of the dinner hour the cook (*chosen by lot*) boiled peeled potatoes, carrots, onions, beans, turnips and a cut of cheap meat together in the percolator to make a fine, savory stew. Just before dinner canned soup was heated in the percolator—first course. The stew was the second course. The percolator was washed and coffee was boiled.

During these hilarious dinners David discovered that there is a sort of magic in people who will not give up a dream. The people with whom David spent his time knew in their hearts, far better than anyone could tell them, how great the odds against their eventual success in the theatre were, but they believed in themselves and in the magic of their destinies.

In those days an Equity card admitted the holder to a gallery seat at any Broadway production, so students of drama saw everything being played behind lights. After a play, a group of students usually gathered—perhaps over a percolator feast—to discuss the cast, the business, the staging, the direction, the script. Both the stew and the conversation were savored with leisure and the magical conviction that, in the stillness of night and the richness of the evening's experience, nothing was impossible to the one who could dream.

As many a player before him had done, David discovered the magic which resides in show people. He reached a practical conclusion: if an individual cannot manage to become a performer, at least he can always participate in the theatre by being a knowing audience.

However, feeling that the audience phase of his life should be postponed as long as possible, David toured Eastern nightclubs with a song and dance act.

An event occurred during this period which convinced David that some sort of kindly necromancy was still working on his side. Upon returning to his hotel one



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night after the performance, he accepted his key from the night clerk and went to the second floor where he had his room. Inserting the key into the lock of 234, he turned the catch and the door swung open. As he placed the key on the dresser he noted the number on the large brass tag: 734.

He mused on this momentarily, wondering if every key fitted every door in the hotel, or if only the room numbers terminating in like digits (234, 334, 434, etc.) responded to the same key. Out of curiosity he opened the door and tried the key again. It wouldn't fit.

For several moments he worked fruitlessly to operate the lock. Finally he returned to the desk and exchanged the key for 234.

The night clerk laughed. "Too bad you couldn't get in with the wrong key," he said jokingly. "Each lock in this hotel is different. Only the master key will work on every lock."

David skipped his protest. The fact remained, however, that he had opened 234 with the key for 734 by use of some magic process which he couldn't repeat on second trial, and in which no one would believe if he tried to tell the story.

Shortly after this experience David secured a job as master of ceremonies in a series of nightclubs in Buenos Aires and Rio. He picked up a nice assortment of Spanish (if no new keys to the situation) and was going great when the War broke out.

After he had been honorably discharged, David tried Broadway, but Broadway was in no mood to do the same. The magic seemed to have vanished. After one fast flop, "Of All People," David decided to give up show business for construction. (He had learned carpentry when he was in high school.) He and a wartime buddy had saved enough to go into business for themselves, but the question was, where?

They studied statistics and graphs. Said David, in the general direction of his fairy godmother, "The West Coast is showing plenty of activity. Let's build our houses under some of that California sunshine."

It turned out that, during their first few months in Los Angeles, there was more rain than sunshine and more trouble than either. The boys selected a site for their first speculative house, dug the excavations for the foundation, built the forms, and waited for their cement to be delivered.

No cement. No wolmanized lumbe. No more nails. Not even one small customer.

Obviously it was time for magic.

One night David had a dream. It made no sense, as those things usually go, but it seemed that he met one of his old Broadway friends on the street in Hollywood. When the man removed his hat he revealed an egg-bald head, though David remembered him as bushy as a lion.

"Hmmm," thought Mr. Brian, "that could mean that I'm going to get someone's hair, or someone is going to get my hair, or we are going to get that shipment of doorknobs after all."

The doorknobs didn't arrive,

letter from the man in the dream did. He was working in a nightclub in Stockholm, Sweden. Wryly he described a recent catastrophe. He had bought a bottle of "shampoo" from a Swedish druggist, who, apparently, had misunderstood the actor's request. The shampoo had turned out to be mucilage and the actor had been forced to have a barber shave the top of his head to get rid of the chaos.

During the ensuing week another of David's long-time Broadway friends, and a chap who had known the hairless one quite well, got in touch with David to suggest a reunion gab fest. He added that a singer whom both of them had known in New York had secured a Los Angeles nightclub engagement and suggested that they swell the crowd and give the girl a good send-off.

On that outing—undertaken as much to bring his friend up to date on shampoo conditions in Scandinavia as for any other reason—David was placed at table next to a pretty girl who was a registered nurse. She and David exchanged biographical information, so that she learned about his previous acting experience and his losing bout with the construction business.

A few weeks later this nurse accepted a position with Joan Crawford, who was in the market not only for expert care for her children, but for a dynamic leading man to play opposite her in "Flamingo Road."

"I know just the man," said the nurse. "We happened to be guests at the same dinner party a few weeks ago."

Magic. Complicated—therefore magic.

But that was not to be the end.

Just before his break in "Flamingo Road" David was alone and lonely one evening. He stopped at the desk at his hotel and asked the clerk to recommend a spot where he could get a good steak and where there was some atmosphere.

"The Bantam Cock on La Cienega has a fine reputation," the clerk said.

David strolled into the restaurant and spotted a well-known



join them and introduced David to the beautiful girl at their table: Miss Adrian Booth, a star in Republic Pictures.

It was her first visit to the restaurant, just as it was David's. They were married a year later.

More magic.

Now: about that childhood ambition of David's to be able to perform the feat of levitation. It has become a larger part of his repertoire than he ever dreamed possible. Of course his performance is mental rather than physical, but vast numbers of women write to tell David that whenever they see him on the screen, they experience that mesmerized, floating-through-the-air sensation. "You have," they say, "a magical influence."

And who was that poor man named Houdini?

## Confessions Of A Best Dressed Woman

Continued from page 41

older sister Clara (*the Duchess*) who was very sleek in a beautiful white satin gown with a red slash inset to the hip on one side. Why, I asked plaintively, couldn't I have a dress like that? Because I wasn't old enough, came the prompt, authoritative response from my mother. I would wear the clothes that suited my age, she said.

It was then that I resolved to become soignee (*or whatever the word was at the time*) at the earliest possible moment. Clara and I still laugh about those days, and I never let an opportunity slip by to remind her that my clothes complexes are entirely her fault.

There was yet another interlude before I began to indulge in my liking for simple clothes. While I was still a teenager I was hurriedly dressing for an important date. My mother cast a critical eye my way and said, "Sit down, young lady." It seemed I'd been "sewing" some of my unmentionables with safety pins and this was strictly against regulations. "What," Mrs. Russell scolded, "if you were in an accident?" The implication was that it didn't matter whether I was fatally injured, just as long as what was underneath the outer facade was in good order. There and then I learned to sew. Sketchily, I admit, but well enough to "lash" things together. I learned from this that there's a fine sense of security in knowing everything is firmly in place; that my petticoat isn't suddenly going to slip its moorings; that a trick safety pin isn't going to come undone suddenly, stick me and bring an unexplainable cry of pain to my lips.

I've been asked whether I ever consciously tried to make the "Best Dressed Woman" lists. The answer is—heavens, no. How in the world would you do that? It's quite a different thing from, say, honestly and consciously bucking for an Academy Award. This latter is a tangible thing, a goal, an achievement which every actor worth his celluloid hopes to realize. Being "Best Dressed" is a distinction and

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a very flattering one, but it isn't essential to a career or to one's happiness.

As a matter of fact, I'm surprised I've been included on these lists through the years. Certainly it isn't because I've displayed great chic in pictures, with all due apologies to the motion picture dress designers. Until recently I've had little opportunity to drape the designers' beautiful creations on my torso. Going as far back as "My Sister Eileen," I've been rather badly dressed. The clothes in "Eileen" were hicked up a little. The pencil slim skirts were let out in the wrong places and the suit jackets were just ever so slightly wrong. I was not gowned in the Hollywood tradition for either "Sister Kenny" or "Mourning Becomes Electra." In "Velvet Touch" my clothes were flashy. Finally, I got dressed up for "Tell It To The Judge" and "Woman Of Distinction" and was I happy!

I've also been asked to give out with a formula for maintaining a wardrobe at its peak of chic and to give my views on what the best dressed woman should wear. So here goes.

I enjoy clothes and they do much for my morale. But they're really only a symbol, a part of your personality. When they possess you, instead of the reverse, that can be disastrous. You know the women who are tagged "clothes horses?" They knock men dead when they come into a room. And, may I add, the men usually stay dead. Man is too conscious of his own ego to pay homage and give dog-like devotion to a woman who gives herself up exclusively to *looking* perfect.

We all know women who are downright

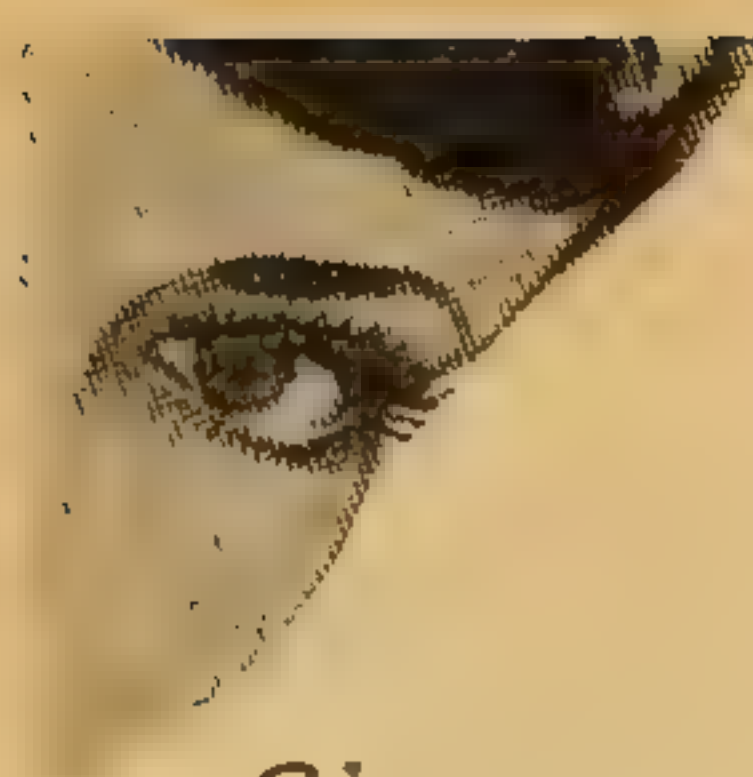
ugly but who are so interesting and charming that the handsome males literally flock around, leaving the remotely elegant clothes horse alone, to flick imaginary specks of dust from her laboriously got-up get-up. The ugly woman may or may not be chic, but she possesses *something*—call it warmth, intelligence, wit, or magnetism, which makes the desirable males gravitate her way.

I believe a good starting point of looking well dressed is—your own individual taste (*or style*) which you've thought about and developed through the years. Never mind what's la mode today. Does it look well on you? If not, ignore it. American women are independent enough to recognize this, to take what they like from current fashion, and discard that which is unbecoming.

An outstanding example today of the American woman's emancipation from style dictates is the short evening dress. Where can't it be worn in the evening? How wonderful to put one on, go to cocktails, have dinner, attend the theatre; go to a formal party or a night club and know you are properly dressed for each part of the evening. How wonderful to be able to sit in a theatre without being mashed and crushed into an unrecognizable mass of fabric; without having your portly neighbor squeeze by and catch his heel in the delicate hem of your skirt.

Point Two in my book is Simplicity. You've seen the ones who bedeck themselves in everything but the tea cozy. And sometimes I think those are the basis for those ever-so-clever little hats. This is what I term the "what she didn't wear





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**John Derek**

she carried" school of dress. Or "now that she's got up like a Christmas tree, what's she going to wear New Year's Eve?" To me, a simple frock, one perfect jewel, a lovely handbag which is not thrown on the bed but carried as a part of the costume, represents the ultimate in good taste and I think such an outfit rates more mental whistles than all the flounces and furbelows in the world. Suits, tailored or dressmaker, specially designed or off the peg, are the greatest asset to most daytime wardrobes.

You can look like what you are or what you aren't, depending on the clothes you wear. A racy hat, for instance, can illustrate in a motion picture what a woman's character is far better than a zillion lines of dialogue. So it is in real life.

It isn't necessary to spend a fortune on clothes. Planned buying is the thing. I prefer to shop four times a year. Then I don't have to bother with shopping for another three months and I don't have to try frantically to decide when I'm going to carry that red purse I got off a bargain counter last week (*and it goes with nothing I own*).

Taking care of the wardrobe after it's bought is as vital as regularly watering the aspidistra in the living room. I air mine on a line and I keep the windows open in my closets. Fresh, well-pressed clothes, even vintage ones, stack up well against the latest numbers. I keep my clothes for years. I have a favorite evening dress which is actually five years old, although I get a bit sly and say it's eight. Another trick I've learned is to convert a useless wardrobe into a useful one. I've taken my too-short suit skirts and had them made into smart shorts. They're inexpensive, different, and extremely comfortable for sunning or the garden.

An item of dress which I think women treat rather too casually is stockings. How many times I've seen women with large legs wearing light colored hose which only accentuate the size of their legs! And others with pipe stems wear the dark shades, which make their legs look like pipe cleaners. So far, I've resisted the impulse to give unsolicited advice to women who could be decidedly smart with a bit more thought.

Color can ruin or make clothes attractive. Let's face it, there are many shades which bring out all the wrong things about us. They conflict with our complexions, the color of our eyes, or they're just plain unflatteringly ghastly. A becoming color can disguise the flaws in a dress simply by diverting the eye. So if it's navy, pink, or puce that becomes you, use it to advantage.

As long as I'm being such an oracle I'd like to point out from my soap-box that there are other things besides clothes which add up to the total sum of being well-dressed. Posture is one. A woman who carries herself well and with authority is going to be noticed. A shining example is my good friend, Sister Kenny. And, as an aside, here is a woman who has made a trademark of her hats. She's a big, commanding woman and her chapeaux are exactly right for her individual style. How would she look in a small, close-fitting hat? There's no use denying it, and I hate myself for bringing this

point up, but we tall women have an edge over our shorter sisters for wearing clothes. Two exceptions are when the long and lanky *try* to look short or when the tall and lissome decide to get very girly and rush to ruffles.

Aplomb is another handy thing to have. It can carry the well-dressed woman through many a crisis. From my own personal experience I know this. The most serious mishap I can recall since the case of the errant button occurred to me at a large cocktail party in London last Spring when a group of us were there for the Command Performance. To illustrate a conversational point I made a broad, sweeping gesture and came in contact with a tray of cocktails being passed by a butler. The whole works cascaded over me like champagne on the bow of a ship at a launching. Mustering a certain amount of insouciance, I swept my hair back, brushed a few jiggers of sticky cocktails from my costume and went right on talking as if nothing more disastrous than an earthquake had happened. The people around me knew, but the rest of the room remained unaware of my shame.

A serene mind or, if that's not available, concentration can get you through many a difficult social ordeal. Have you ever stood quietly at a large gathering and watched the expressions on people's faces when their guards are down? You see some amazing ones, considering that everyone is supposed to be having a jolly time. There's boredom, unhappiness, blankness, shyness. It makes me wonder why the human being exposes himself to such misery. It pays to think about what you're wearing on your face as well as on your back. You can have the most expensive ensemble in the room and still look unattractive if your face is drooping and your eyes hold discontent.

It's fairly simple to keep a wardrobe in good order at home. Ah, but when you travel—that's a different thing. You must learn how to pack and what to take. A trip can be agony or joy, depending on how cumbersome your luggage is. A minimum amount calls for a bit of study and planning in advance, and it's amazing how few articles of clothing can serve.

During the War when I went on numerous camp tours, I found that to be absolutely well-groomed I had to learn how to manage my own hair. There's so little time on a tour of that kind, so I made myself master the intricacies of turning a curl. I find I can always keep my coiffure in order between trips to the hairdresser. The standard practice of going to the beauty salon once a week has its drawbacks. For a few days our hair looks as it should and then it starts to droop, and by the next appointment the hairdo really looks sad, unless we give it a boost.

One more admonition. Don't be afraid of the unusual, provided you don't go grotesque. Before my husband and I were married, his mother told me about a gift she had for me. She wanted me to wear it at our wedding. It sounded intriguing but impractical. It was a silver helmet, dating back to 1560, which a Viking queen wore at her wedding. Since Freddie and I were being married at Solvang, a little Danish settlement north of Santa



Barbara, I felt it would be too ornate. So I went to a library and looked up Danish costumes. I found two wedding caps which I thought had possibilities. One was just wonderful but it looked a bit too musical comedy, so I chose the simpler one.

Later, when my mother-in-law presented me with the Viking helmet, I kicked myself. It was light as a feather and exquisitely simple. Furthermore, it's becoming. I reserve it to wear on special occasions, like the Command Performance. Of course I haven't always been lucky enough to find something of this sort, but there are loads of unusual accessories which are effective and not eccentric if one has the time, the imagination, and the flair for finding them.

It's not so much what you wear but how and where you wear it!

## Way To A Man's Heart

Continued from page 45

girl who keeps him guessing and doesn't wear her emotions on her sleeve. I've seen this happen to some of my friends.

"Don't let him know you think he's your knight in shining armor and don't let your face light up like neon when he suggests a date. Be a little nonchalant . . . a trifle aloof . . . and he'll come running."

"But," we pointed out, "how about the girl who is average looking, but not outstanding enough to rate a second look? Just how does she wangle her way into a man's heart?"

"I think she too can follow the same advice of not pleasing him too much, but with a little different approach. If you make absolutely no impression, then why not talk about this or that until you find a subject he's particularly interested in. Take the opposite view from his and get into a debate.

"It's stimulating and, what's more, you've made some sort of an impression. Even if at first he thinks of you in a slightly irritating light—he's at least thinking of you. And once a girl's campaign has started who is to stop her from changing HIS mind?"

"Don't carry this debating business too far. It's okay to disagree as long as you keep it on the fun side. It's diplomatic always to put your sense of humor in the foreground."

Arlene had a chance to practice this last suggestion while making her latest MGM film, "Watch The Birdie." She co-stars with Red Skelton in it and everyone knows on Red's sets you have to be prepared for all sorts of clowning.

Skelton heard someone tell Arlene that Lex "Tarzan" Barker wanted to talk to her on the set telephone. From that pinpoint he was off. "I don't know how he found out, but everytime Lex called, Red was on the phone before I could get to it. He chatted to Lex about everything from tree swinging to French bathing suits."

Arlene didn't let Red's clowning get the best of her. In fact, with the aid of her

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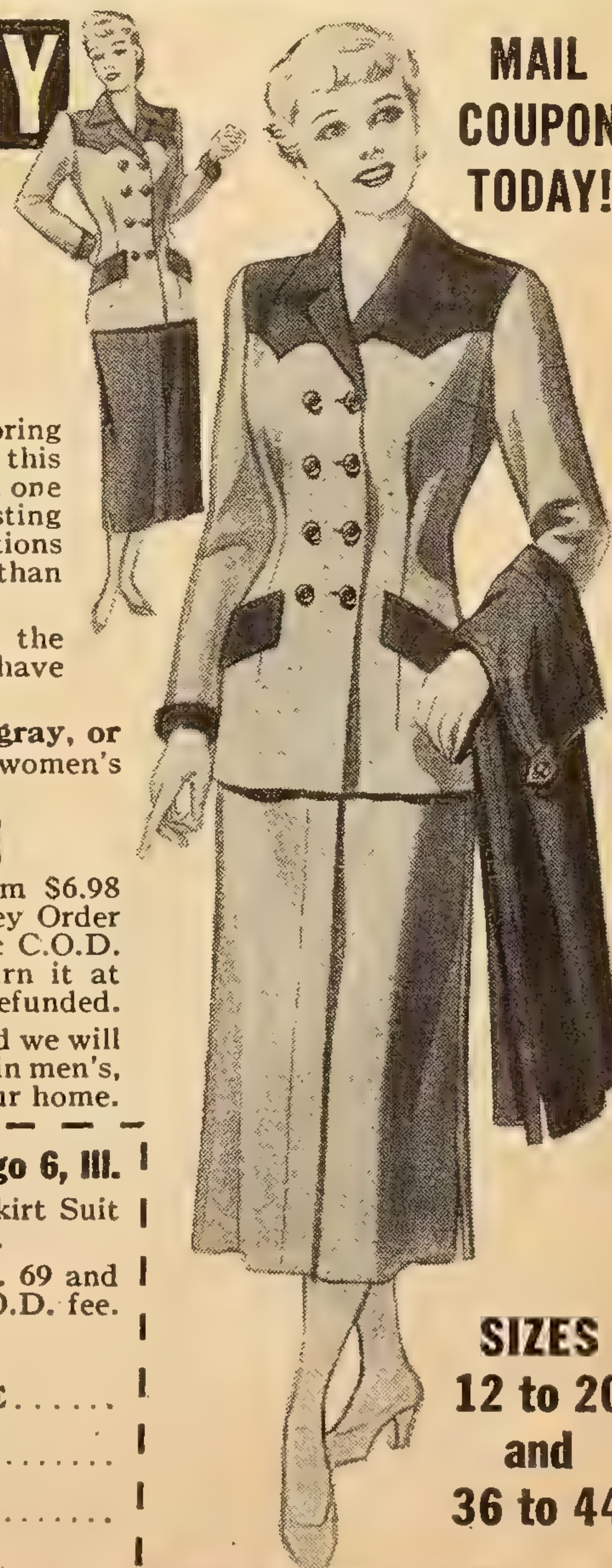
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hairdresser and a propman she was able to top the nimble-tongued Skelton in the gag department.

"When Lex came to visit me on the set, I had my hairdresser quickly escort him to my portable dressing room. As soon as I was finished before the camera, I had the propman bring out a chair with the name "Tarzan" painted on it and a palm tree nailed to the back that towered five feet into the air. Then, when Red and the crew turned around they were greeted by Lex sitting nonchalantly before them. They laughed so hard, they didn't have time to tease me."

We were a little startled when Arlene gave us her opinions on going steady.

"I don't," she announced softly, but firmly, "think any girl should go steady until she's engaged. It seems to be the accepted thing among teenagers to go 'steady.' They are paired off with the same fellow through school and frequently marry the boy after graduation. Sometimes this works out wonderfully, while other times something like this happens.

... after the marriage, the girl begins to discover there are many different types of males that she had not known about. I maintain if you go out with more than just one fellow—then you have more of a basis for comparison.

"Can you truthfully tell yourself you've found 'the' man, if he's the only one you've ever dated?

"I'm old-fashioned—I'd like one marriage and that one to last. I think by not rushing to the minister with your first date you have a much greater chance for a lasting marriage. If you have dated several fellows then you have an opportunity for comparison.

"Going steady offers another drawback. If you and the boy quarrel and decide to go your separate ways, you'll have a hard time getting out from under the tag of 'his' girl. It will take time before any other boy asks you for a date because he'll think you'll probably be going back to your steady and he doesn't wish to interfere in a lovers' quarrel.

"The only means of comparison is to get out and meet a variety of people. That's where going to parties or hostessing them yourself comes in."

Each year Arlene gives a party just before Christmas. She invites all of her old and new friends to an open house at her apartment. The guests in turn bring one guest. This way there's never just one set group but a variety of people to meet and chat with.

Since she is of Norwegian descent, Arlene always has smorgasbord and other tempting Scandinavian foods that line the buffet.

"Don't think you have to have a huge house to give a party," warns Arlene. "My cousin and I share an apartment and by careful manipulation we've had as many as 35 guests at one time. It's best to have open house. This way the guests don't all come and leave at the same hour and you have more of a chance to see everyone."

It was at one of these parties of Arlene's that a studio friend brought writer-producer, Bob Thomsen, along. He and Arlene met and have been good friends



Charles Boyer, who returns to the screen in "The First Legion," at the Brown Derby.

ever since. She also was introduced to Lex Barker at a holiday party.

"The thing that scuttles many girls' romantic chances is once they've dated a boy of their liking they're afraid of losing him. This attitude is fatal. They agree too readily ... become jelly fish in his hands ... and generally become a doormat in their eagerness to retain his interest and affection.

"I once saw a girl, who wasn't an athlete at all, wear herself out trying to keep up with her outdoor Romeo. I think if you're not good at a sport or game, there's nothing wrong with admitting you don't know how to do it.

"One of the scenes in 'Watch The Birdie' called for me to man a two-masted schooner just like an old salt. I didn't have the least idea how so I asked for help. After some instruction, I learned how and had a lot of fun. I also acquired a new hobby—boating.

"Admitting you can't do something isn't any reflection on your intelligence for, given an opportunity to learn, you could do it as well as the next person.

"Also if a girl loses her self-confidence, she might just as well give up. I remember once in Washburn High School, in my native Minnesota, I had a crush on the valedictorian. He was so smart and although I was an honor student, I got tongue-tied before him. I was afraid I'd say the wrong thing.

"If you don't talk and act natural, the boy will notice it. If he thinks you've gone overboard for him, then it's bad. Always leave a little doubt as to whether he's your extra special favorite."

Arlene firmly believes the man should be the breadwinner in the family.

"There's nothing wrong with two careers in one family as long as things go smoothly. But the minute friction starts as a result of the dual professions, then it is up to the woman to give up her position.

"And," said Arlene her eyes shining, "there's just one more thing I must add. If you ever hear a man say he's a woman-hater, you might as well realize he'd be the very easiest catch. Remember, the emotional line of demarcation between



love and hate is very small."

From our chat with Arlene, we'd summarize the boy wins girl and vice-versa issue like this . . .

Don't be too anxious for a date . . .

don't let him be too sure of himself—at least as far as you're concerned . . . don't try and remake yourself to his specifications and become a doormat . . . and above all, be yourself at all times.

## A Young Lady Who Is Headed For Fame

Continued from page 47

spoiled by a doting mother who would be the last to admit that she secretly feared her Mary's new financial independence—that young lady's earning capacity being in the neighborhood of a fast thirty dollars a week.

Debra's mother has no worry on this score, though her daughter's take-home pay is considerably more. She exclaims right in the young lady's presence that anyone who gets a head too big to fit comfortably into a misses' size sports hat will leave home immediately—and not entirely of her own volition or necessarily under her own steam.

Somehow you realize that mother isn't talking to improve her diction or to increase her vocabulary and her talented daughter would be the last to put her to the veracity test. However, since Debra is wholly sweet and rather shy, there is no need to apply the legendary spared rod.

Debra had won a bout with French verbs as we arrived and was preparing to return a hat to a Fifth Avenue shop. Nine lids had preceded it on the return trip, for Mr. Hathaway could not be suited. The director, you see, selects a starlet's wardrobe. He had already okayed a California coat which he instructed Debra to wear on the trip East so as to give it the beat up look which stenogs' clothes acquire after a single trip on the crowded subway.

Debra's mother, who is jolly and smart and a former thespian herself, presided over the interview, which seemed to relieve and please the girl. She said that her gifted child had always wanted to be an actress, but had been advised to take it easy and to consider the hard work and disappointments which the precarious profession entailed. Debra promptly went into a serious huddle with herself and came up with the same resolve. So—at the ripe old age of eleven, she began.

She was put into the hands of Queenie Smith of the Theatre Guild and her first footlights appearance was in "The Merry Wives Of Windsor," with Charles Coburn. She learned a lot of great value, among the more difficult of the lessons being that the talent of listening is a real art which must be cultivated.

"If you listen attentively to the player who is speaking to you," Debra remarked, "you can't go wrong, for then you naturally register reaction. There is nothing forced about it. I discovered early that many young players think only of the lines they themselves are to say in dialogue and so don't project the feeling that goes on behind them. In other words, they give the answer without

actually hearing the question."

And so, when you see her portrayal of the Indian maiden in "Broken Arrow," you will recognize the reason for the maturity of her performance. She listens and thinks before she speaks and when she speaks every word "rings true."

Debra's entrance into the movies might well be termed a happy accident. Her older sister was slated for a test at 20th Century-Fox and Debra went along literally for the ride. When the astute test director saw her sitting quietly and unobtrusively on the sidelines, he definitely liked what he saw and tested her, too. She proved to be future movie material, but since she was only fourteen, her test was merely filed. This had an effect similar to a body blow on the ambitious youngster, who was sure it would be labeled File and Forget. So many tests have been pigeon-holed because of a long time lapse, she figured. In this case, her logic was strong, but wrong.

However, it was nearly two years later that she made her film debut in a role for which the studio had spent months testing other players, both established actresses and newcomers. It was her quiet beauty which most lived up to the ethereal quality required in the "House Of Strangers" script that spoke volumes for her. And so, Debra was cast opposite the picture's star, Richard Conte, which casting position started her practically at the top of the movie ladder.

20th Century-Fox has never been accused of being slow on the uptake and recognition of what they had in Debra Paget was instant. They are giving her a build-up comparable to that which Jeanne Crain received two years ago.

Debra takes it all in her stride. She is enthusiastic, of course. She's vitally interested in practically everything. While in New York, she found time to do the things most players are publicized as doing, but often don't get around to on their first trip to the big city—riding the subway, visiting the Statue of Liberty, tripping to the top of the Empire State Building—in short, the works.

"It was thrilling and fun," she says, "and way downtown at Broadway and Cedar Street, where we made 'Fourteen Hours' scenes, was truly exciting. Paul Douglas, who plays a policeman, joined us there and when Mr. Douglas is around, it can never be dull.

Each day Debra fitted in her school work, with her tutor, as required by California state law. She did not neglect it. Often when she was "resting" between scenes, she sat in a limousine studying tomorrow's lessons. The work

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Esther Williams

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should there be  
**ANY tax on**  
**Movie tickets?**



First thing little Stephanie Wanger (Joan Bennett's daughter) and her friends asked Gene Autry in *Brown Derby* was, "Where's your gun, Mr. Autry?"

of a movie actress, you see, is no child's play, and when it's the work of a child actress, there's little time for play at all.

However, Debra hails from a theatrical family so acting is in her blood and that of her two sisters and young brother. They all are embarking on careers and even the very youngest, who will be two one of these days, can dance and hum tunes. They all have studied Russian ballet and voice and anything else that can help them along the highway to success in their chosen profession.

They live in an apartment in Beverly Hills and haven't even thought of owning a mansion, complete with swimming pool, even in the future.

"We'd be too busy to enjoy it anyway," said Debra philosophically. "And we'll never miss it because our work is fun to us. Sounds silly and maybe even priggish, but it's true."

When "Fourteen Hours" is completed, the three musketeers—Debra, her mother and tutor—will journey to Honolulu where she will star in "Bird Of Paradise," in a role in which every actress who has ever portrayed it has become a truly great star. She is anxious to tackle this colorful, dramatic part and our guess is that she will give it a sparkling interpretation for, though she is young in years, she possesses the quality of the seasoned troupier. Jeff Chandler, so thoroughly satisfying as the Indian chief in "Broken Arrow," will also appear with her in "Bird Of Paradise." Debra thinks he's a wonderful player. She thinks Jimmy Stewart is a wonderful player. She thinks Paul Douglas is a wonderful player.

"Who," we asked kiddingly, "isn't a wonderful player?"

"Me," giggled the wonderful player.

## Your Guide To Current Films

Continued from page 15

assists by pert Vera-Ellen and Arlene Dahl, the picture zips along its merry way, and there's an extra kick to the way Red shines in his new type role.

### Where The Sidewalk Ends

20th Century-Fox

**UNUSUAL**, off-the-beaten-track detective mystery starring Dana Andrews and Gene Tierney. Sent to find the Number One suspect in a murder, Detective Andrews accidentally kills the man wanted for questioning. Having the reputation for using his fists, and having been warned repeatedly by his superiors for excessive brutality, Andrews attempts to cover up the killing. To a certain point he's successful but when the death is discovered and the blame is placed on Miss Tierney's father,

Andrews attempts to clear up single-handed the mess he's made of the original murder investigation. Fast-moving, grade A mystery entertainment with the accent on a truly different detective.

### The Flame And The Arrow

(Technicolor)

Warner Brothers

**RIP-SNORTIN'**, swashbuckling film set in ancient Italy where Burt Lancaster comes as close to being a study in perpetual motion as any previous hero who has worked for an oppressed people. Burt's acrobatic training certainly stands him in good stead what with swinging from tree to tree, climbing up castle walls and leaping down flights of stairs. As an acrobat, he gains entrance to the castle where his young son is being held by the



ruthless district ruler. Even noblewoman Virginia Mayo gets thrown around some when Burt captures her. Like most women, she winds up loving that type of treatment. Proof of which lies in the fact that she helps Burt get back his son and to overpower the villains.

### Crisis

MGM

**W**HEN brain surgeon Cary Grant and his wife, Paula Raymond, find their South American vacation interrupted by some military strong-arm men, the big question is: Why? Hustled to the reigning dictator, Jose Ferrer, the answer becomes apparent. He's suffering from a brain tumor which will kill him unless it's removed. Ferrer's wife, Signe Hasso, insists that Grant operate. Kept virtually a prisoner until the operation is performed, Grant develops an intense dislike for Ferrer, a feeling duplicated far more violently by the country's revolutionary forces. They take Grant's wife as hostage with her death as penalty for a successful operation. Engrossing drama with several scenes emphatically not for the squeamish.

### Union Station

Paramount

**A** SIXTEEN-YEAR-OLD girl, the blind daughter of a millionaire, is kidnapped. Because the kidnappers intend to contact her father in the large metropolitan railroad station, the Union

Station police, headed by Detective Lieutenant William Holden, are called into the case. Working with Inspector Barry Fitzgerald, and given unwanted assistance by Nancy Olson, Holden tries desperately to track down the kidnapers before the girl is slain. Tough, hard-bitten, this packs more than its quota of hair-raising moments and has plenty of shrewd, deglamourized detective work.

### Right Cross

MGM

**F**IGHT promoter Lionel Barrymore has trouble unlimited with boxer Ricardo Montalban. First off, Ricardo and Lionel's daughter, June Allyson, are slightly ga-ga over one another. Then, there's another fight promoter trying to get Ricardo to cancel his contract with Lionel and sign up with him. As if that isn't enough, reporter Dick Powell, Ricardo's pal, has a bad case over June. All is stirred up violently when Ricardo, who suffers from a persecution complex, finds out his fighting days are numbered because of a hand injury. It's a slick version of the fight game, and gay, charming newspaper characters. Who gets June? Well, wouldn't yah like to know. . . .

### Destination Moon

(Technicolor)  
Eagle-Lion

**B**ACKED by expert technical gimmicks, this trip to the moon in a jet-

propelled rocket is quite an experience. Aboard are four men: John Archer, Tom Powers, Warner Anderson and Dick Wesson. It's through them that you get an extraordinary account of what might possibly happen if and when such an expedition becomes reality. Based on scientific fact, this also is an excellent primer on outer space physics. Furthermore, it's one form of larnin' no one will mind.

### Madeleine

Universal-International

**B**ORN of respectable, prosperous parents, wasp-waisted, bosomy Ann Todd falls heatedly in love with an impoverished social-climber, Ivan Desny. Knowing her Victorian parents would never accept Desny, Ann proposes, after frequent secret meetings, that they elope. Desny not only turns thumbs down on the idea, but threatens to show papa the packet of lusty letters she had written him. Fortunately, he soon dies of arsenic poisoning. Not so fortunate, Ann goes to trial for his murder, and even less fortunate is the moviegoer who has to decide for himself: Is Ann Guilty or Not Guilty?

### Fifty Years Before Your Eyes

Warner Brothers

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### Where Danger Lives

RKO

**DOCTOR ROBERT MITCHUM** takes more than just a medical interest in Faith Domergue after she is brought to the hospital following a suicide attempt. Healthy again, Faith pursues him, until he's snared. She even gets him to believe he killed her husband, Claude Rains, and that they had best not tell police. Together, they flee for Mexico, but before they are smuggled across the border, Faith goes into a psychiatric wing-ding, revealing all. Shuddering at his narrow escape, Mitchum limps back to ever-understanding Maureen O'Sullivan, the nurse whom he forsook for Faith.

### Eye Witness

Eagle-Lion

**AMERICAN** lawyer Robert Montgomery undertakes to vindicate his wartime English buddy from a murder charge. Montgomery believes it was a matter of self-defense, and from what his buddy tells him, there was a witness to prove it. The catch is, what woman will admit she was in a man's bedroom the night he was slain? It's disconcerting to Montgomery when he uncovers evidence that points to Patricia Wayne—a nifty dish of tea. Anyhow, truth does out, and all that wizard sort of thing, but, tell me—for this Montgomery had to go to England?!

### Three Husbands

United Artists

**THE** day after his death, dashing millionaire Emlyn Williams has his attorney give letters to his three friends. Briefly, the letters state that he had been carrying on torrid romances with each of their wives. Not exactly ideal mates themselves, the injured husbands demand explanations from their wives, and via the expedient of flashback, you learn just what Williams meant to each of the women. It's a broad comedy, sometimes good and sometimes bad, with Eve Arden, Billie Burke, Vanessa Brown, Ruth Warrick, Sheppard Strudwick and Howard Da Silva.

### Armored Car Robbery

RKO

**THERE'S** a lot of work to thinking up a plan whereby a heist can be pulled on an armored car, and everyone knows the final score is far from worth the effort. However, criminal mind Wil-

liam Talman, thinks maybe he can outsmart the police. He and his four henchmen get the loot all right, but one by one the boys aren't around to cash in on the spoils, thanks to the police and greedy Talman, himself. Low-budgeted offering that has some good sleuthing, and Adele Jergens as a burlesque queen, but aside from that, it's nothin', boy, nothin'.

### Destination Murder

RKO

**GUN-CRAZY** Stanley Clements is only too delighted to bump off one of the city's leading citizens. Joyce MacKenzie, the slain man's daughter, catches a glimpse of Stanley's back, and is determined that her father will be avenged. She runs into Stanley at police headquarters and starts dating him to get information. Then, she gets a job in a nightclub for which Albert Dekker is the front-man, and falls in love with the club's manager, Hurd Hatfield, the real boss who engineered the murder. So amateurishly done, it seems a shame to waste even the small amount of money allotted for production.

### What Hollywood Itself

#### Is Talking About

Continued from page 17

Arlene Dahl was pretty excited over the invitation she received from the French Government to be its guest on a for free trip to Paris, all the swank resorts and tourist traps. The only thing the French want in return is for her to pose for travel posters. Florence Marly has a similar bid from the Japanese government. Both gals accepted the offers, and if MGM didn't find anything for the Dahl baby to do after she finished "Watch The Birdie" with Red Skelton, she should be in La Belle France right now.

\* \* \*

Bill Lundigan, on location in Georgia for "I'd Climb The Highest Mountain," kinda got himself in a trap. Seems the company lived in motels and got to cooking their own food. Bill couldn't resist writing his wife Rita and bragging about it. This the little woman has to see when he gets back and she's planning to make him give her a daily demonstration of his newly acquired skill.

\* \* \*

That six-foot-four hunk of male magnetism, Jeff Chandler, has a very different kind of fan club, its membership consisting of the secretaries on the 20th Century-Fox lot. They organized the club before they'd seen either of his pictures, "Broken Arrow" and "Two Flags West." Looking at Jeff wandering around the studio lot was enough for these gals, who know a potential star when they see one. Jeff, Cornel Wilde, and Joseph Cotten had quite a lot of fun with the huge tents which were their homes while on location for "Two Flags West" near Santa Fe, New Mexico. Seems the tents were on the luxurious side, complete with hot and



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cold running Indians and the boys competed with one another to see which tent was the most distinctive. Cornel painted murals of the New Mexican scenery and Joe Cotten, who is mad for clowns, painted dozens of them on the walls of his tepee.

\* \* \*

Ann Blyth bit off a little more than she could chew when she became honorary mayor of Toluca. Seems all the stray cats and dogs of the community found their way to her backyard, to the point where she had a miniature animal shelter at home. But what tore it was when one of the citizens brought her a stray pony to bed and board until the owner was found. Ann's aunt and uncle put their foot down and the entire menagerie was moved to the official animal shelter. Annie's planning a trip to Ireland after she finishes "Katie" at U-I. She wants to visit Dublin, where her mother was born.

\* \* \*

Mark Stevens is co-starred with Ann in "Katie" and he painted the portrait of her which appears in the picture. Mark used to be a commercial artist and his portrait is so good that Ann conned the studio out of it. This may be a local joke, but if there's anyone in the country who hasn't heard of Los Angeles' famous smog I'd like to meet 'em. There's a guy working in "Katie" named Samuel Smogg. He took the inevitable kidding from the company with good grace—he's used to it.

\* \* \*

When Frankie Sinatra paid a visit to Hollywood he didn't have any dates, but spent much of his time with Cleatus Caldwell and songwriter Jimmy van Heusen at their favorite hangout, the Deauville. Frankie made no bones about the fact that from now on his headquarters would be in New York and Europe. Hollywood, or so it seems, is definitely off his list.

\* \* \*

When director Tay Garnett and producer Tom Lewis wound up their picture "Cause For Alarm" at MGM, they tossed quite a party for seventy-four members of the cast and crew. Each one received a gift of a set of monogrammed crystal highball glasses. One member of the company who got the present was Loretta Young, who is married to Tom Lewis.

\* \* \*

Paul Douglas, who had an unbreakable rule about lunching with "dames" in the commissary at 20th Century-Fox, finally gave over and was caught lunching with a blonde there. The blonde, of course, was his new bride, Jan Sterling. Paul's got himself a big, fat part in "Fourteen Hours." He's the cop who tries to lure Richard Basehart off the ledge of a high building when he's fixin' to jump. Dick operates in the smallest space ever known to the cinema. He perches on an eight-foot balcony throughout the picture. Confining, isn't it?

\* \* \*

Twenty-one-year-old Robert Wagner, who's being hailed as a new heartthrob by 20th Century-Fox, gets his big chance in "Halls Of Montezuma." He's handsome, comes from a very wealthy Bel-

Air family, and had been idly toying with the idea of becoming an actor. He'd done nothing about it, however, but one night he was dining out with his family and was spotted by Henry Willson, an agent who is responsible for discovering young, new talent. Henry introduced himself, made an appointment with 20th for him. They were so sold they financed two months of drama lessons, tested him and he was in. This can still happen in Hollywood, but it very seldom does.

\* \* \*

Practically the same thing happened to Marilyn Monroe, but sort of in reverse. Marilyn was under contract to 20th, was dropped because she didn't know anything about acting. Then MGM got interested and gave her a part in "Asphalt Jungle," after which they dropped her. Now comes the happy part—20th got interested in her again, gave her a good role in "All About Eve" and now she's set for a good long time at her home studio.

\* \* \*

It'll be some time before Ty Power comes to Hollywood. He paused here briefly to finish up "An American Guerrilla In The Philippines," went to New York to rehearse for his London opening of "Mr. Roberts" and continued his rehearsals on shipboard. Most of his time in New York was spent at a health farm, where the "Roberts" cast was working out, getting muscles and tan. He shore is about the traveling-est man in the picture business.

\* \* \*

Frank Fontaine, the new comedy sensation of Hollywood, got time off between "Stella" and "Call Me Mister," in which he'll appear with Dan Dailey and Betty Grable, to go back to Medford, Massachusetts, and pick up his family of one wife and seven children. With that kind of a family, Mr. F. realized he'd have to buy a place to live in, so he did it the right way and found himself a ranch with plenty of room for his brood to run wild. His oldest child is twelve. When he and Betty Grable were discussing their respective homes Betty remarked that none of her furniture had been put in the house yet. Said Betty, "All there is so far in the house is me." To which Mr. Fontaine cracked, "With you in the house who needs anything else."

\* \* \*

Romanoff's was jumpin' the day we had lunch with the Bob O'Donnells—he's that dynamo from Texas who operates the Interstate Theatre Circuit and the big gun of the National Variety Clubs. Others in the bunch: femme producers Harriet Parsons, Joan Harrison, and Mrs. Peter Rathvon, male producer Paul Short, Ann Miller, Ann Rutherford, Lisa Ferraday with restaurateur Jay de Laval, and Humphrey Bogart, who took a day off from his favorite hangout, the Balboa Bay Club, where he and his Betty park their boat. We saw Glenn Ford outside Prince Mike's, getting that cute puss of his tanned by driving around Beverly Hills in an open convertible.

\* \* \*

Preview stuff: Bobby Driscoll getting as much of a kick out of watching "Treasure Island" as if he hadn't been

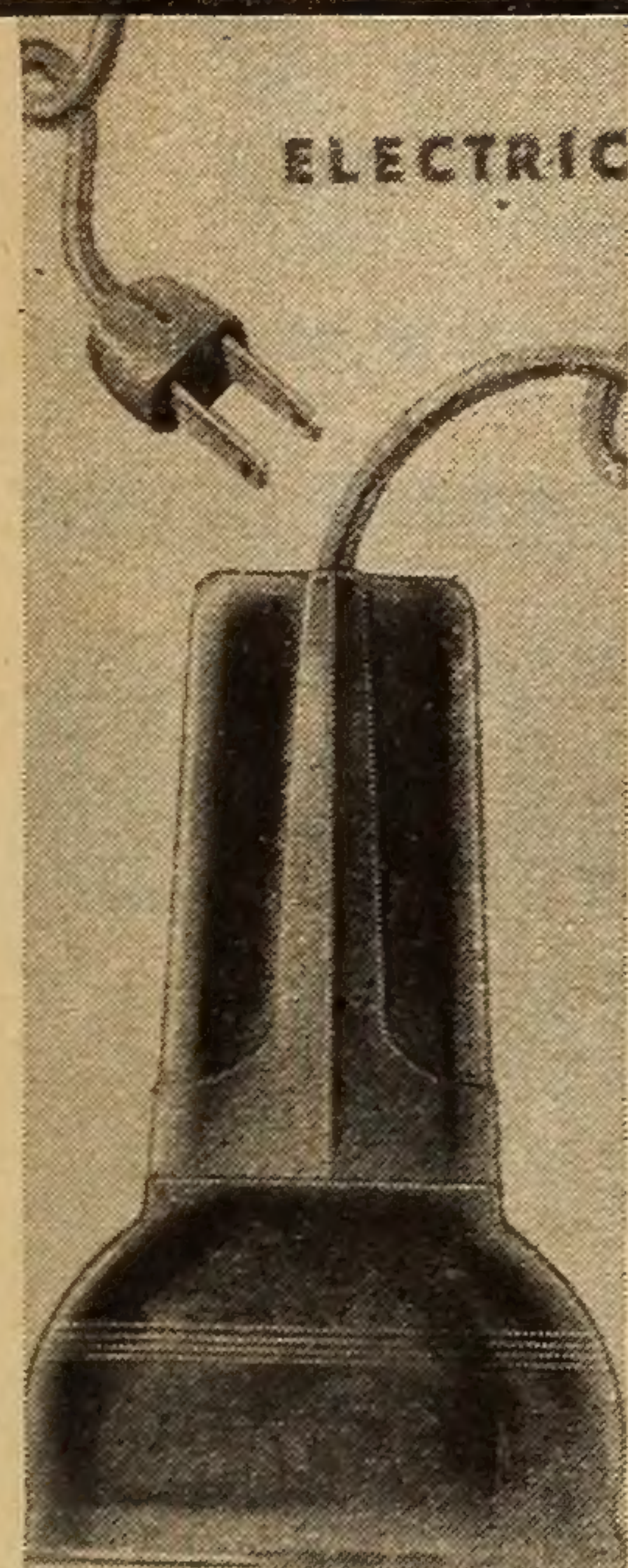


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the star of this wonderful picture. Lizabeth Scott was also in the preview audience and looked as if she were having quite a time herself. Esther Williams and Ben Gage took in the preview of "Duchess Of Idaho" and Esther must have felt quite happy, hearing the audience's reaction. Dennis Morgan probably felt the same way at the preview of "Pretty Baby," which was attended by an unusual number of stars. We went with Richard Foute to a showing of "Sideshow" in which he has a big part. This time Dick was able to watch the picture—at the first preview he was completely unconscious from excitement.

\* \* \*

Another spot that's catching on with celebs is the novel new theatre, The Players Ring, which is operated by a bunch of ambitious actors. One night in the audience for "Androcles And The Lion" were Shelley Winters with two beaux, the Ricardo Montalban, Ann Blyth with Dick Clayton, Roddy McDowall and Amanda Blake, two of the Marx Brothers—Groucho and Harpo, Geary Steffen and Jane Powell, Marshall and Barbara Thompson, cute Elizabeth Patterson, Betty Lynn and Dick Long. This theatre is particularly attractive to the younger bunch in pictures who are mad to do some work on the stage.

In our next issue.  
**JUNE HAVER**  
tells  
**HOW INDEPENDENT  
SHOULD A GIRL BE?**

## RECORD ROUNDUP

### Tops In Movie Music

"LOVE Like Ours," from "The Men," and "I Didn't Slip, I Wasn't Pushed, I Fell" by Lisa Kirk for Victor . . . "Dig-Dig-Dig For Your Dinner," from "Summer Stock," and "I've Been Floating Down The Old Green River," from "Wabash Avenue," by Phil Harris for Victor . . . Tex Beneke's "The Tunnel Of Love," from "Let's Dance," and "Whispering Rain" for Victor . . . "Baby, Obey Me!" from "My Friend Irma Goes West" and "I Like That" by Russ Case for MGM . . . "Mexicali Trail," from "Singing Guns," and "The Phantom Stage-Coach" by Vaughn Monroe for Victor . . . "Mem'ry Island," from "Summer Stock," and "Jazz Pizzicato" by Freddy Martin for Victor . . . "You Wonderful You," from "Summer Stock," and "Hawaii" by Don Cornell for Victor . . . Gary and Bing Crosby singing "Play A Simple Melody" and "Sam's Song" for Decca . . . Doris Day's "Darn That Dream" and "I've Forgotten You" for Columbia . . . Al Goodman's "Annie Get Your Gun" album for Victor . . .

### Other Toppers

**FRANKIE CARLE'S** "The Lollypop Ball" and "Crazy Little Moonbeam"

for Victor . . . "Coney Island Washboard Blues" and "Some Days There Just Ain't No Fish" by Hoagy Carmichael and Four Hits And A Miss for Decca . . . Tony Martin's "La Vie En Rose" and "Tonight" for Victor . . . Frank Sinatra's "Goodnight Irene" and "My Blue Heaven" for Columbia . . . "Francis" and "I Remember" by Larry Green for Victor . . . Ray Anthony's "Lazy Old Tune" and "Lackawanna" for Capitol . . . Dinah Shore's "Cotton Candy And A Toy Balloon" and "1812" for Columbia . . . Carmen Cavallaro's "Let's Have A Party" and "I Told Them All About You" for Decca . . . Perry Como's "If You Were My Girl" and "I Cross My Fingers" for Victor . . . Ken Griffin's "Josephine" and "Harbor Lights" for Columbia . . . Guy Lombardo's "Our Little Ranch House" and "Here, Pretty Kitty" for Decca . . .

### Grabag

**TONY MARTIN'S** "Dream Girls" album for Victor . . . Louis Armstrong's "C'est Si Bon" and "La Vie En Rose" for Decca . . . Herb Jeffries' "Dancing With You" and "My Mother Singing" for Columbia . . . Arthur Godfrey's "Hawaii" and "Driftin' Down The Dreamy Ol' Ohio" for Columbia . . . Percy Faith's "If I Had A Magic Carpet" and "They Can't Take That Away From Me" for Columbia . . . "Dreamin' Is My Business" and "You" by Francis Craig for MGM . . . Frankie Laine and Patti Page singing "I Love You For That" and "If I Were You Baby" for Mercury . . .

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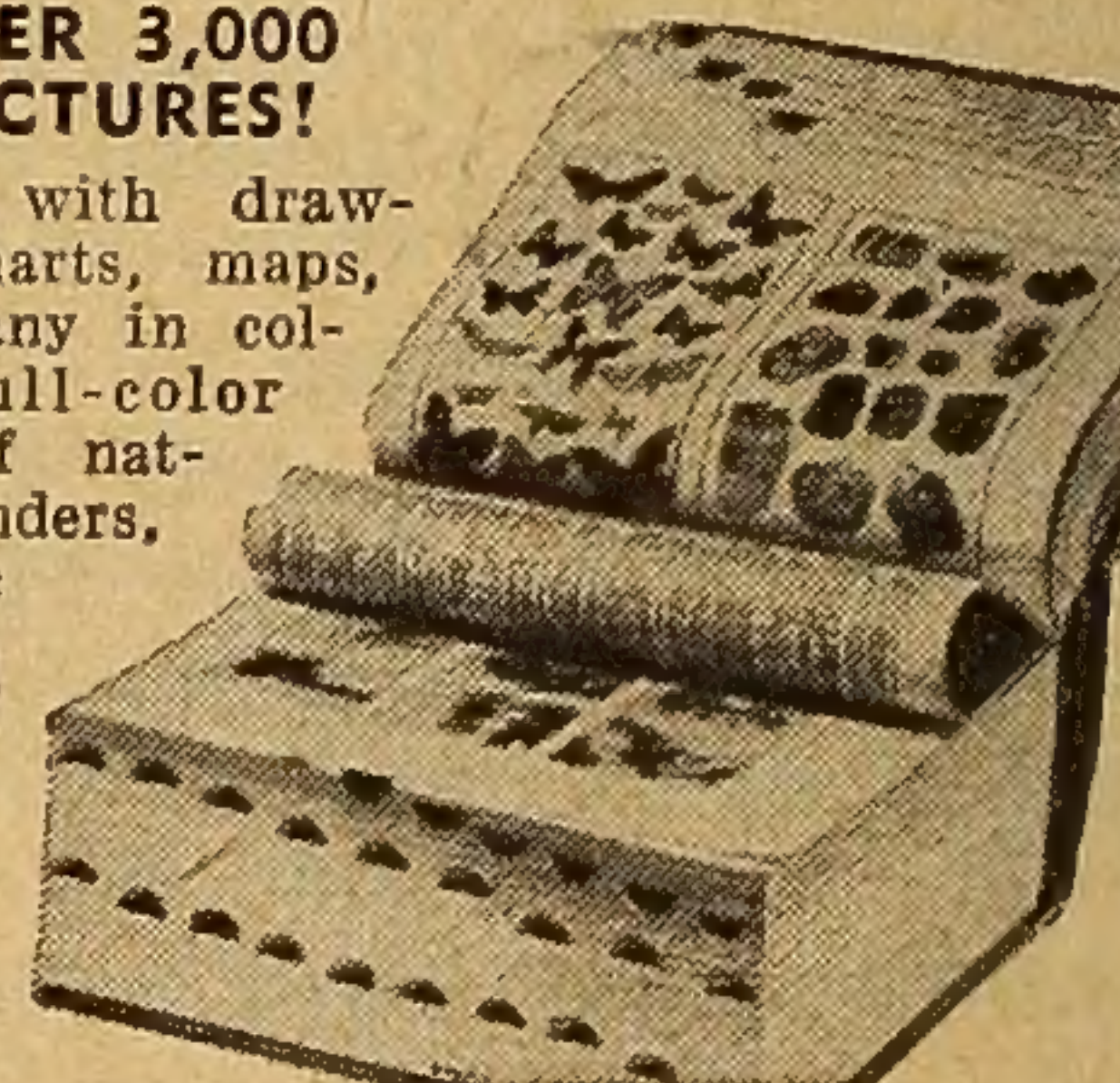
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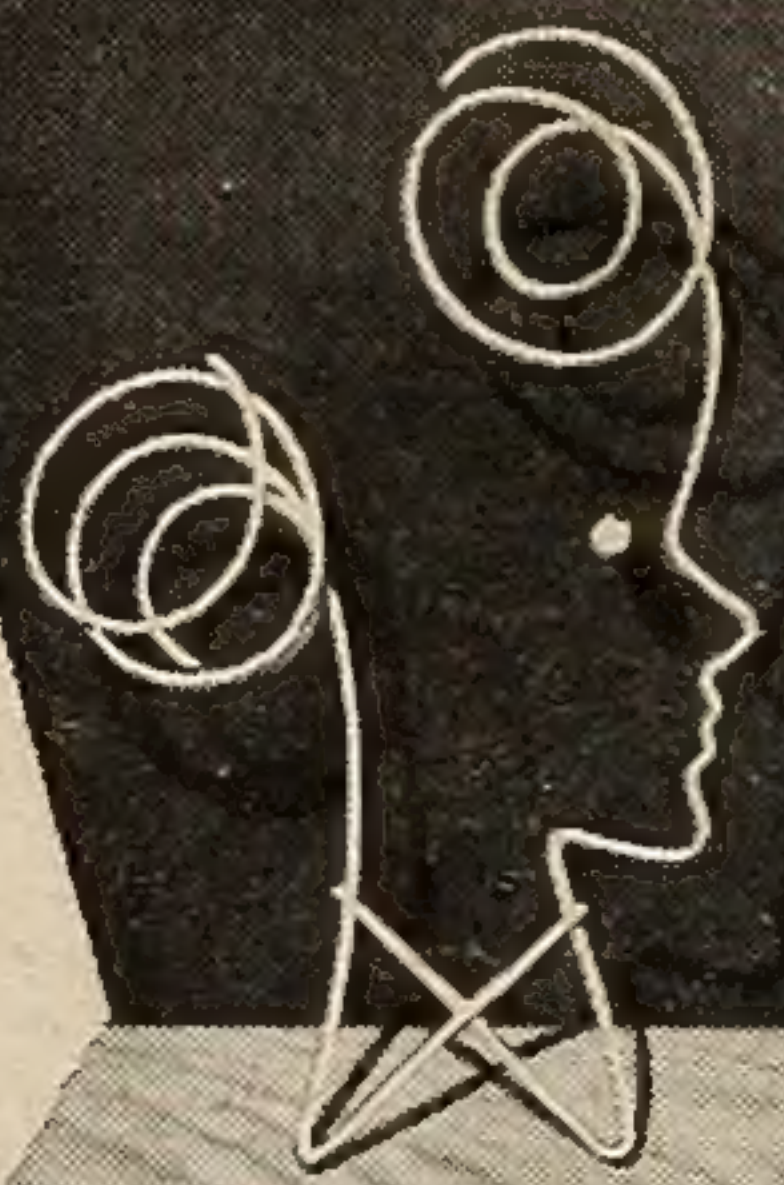
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